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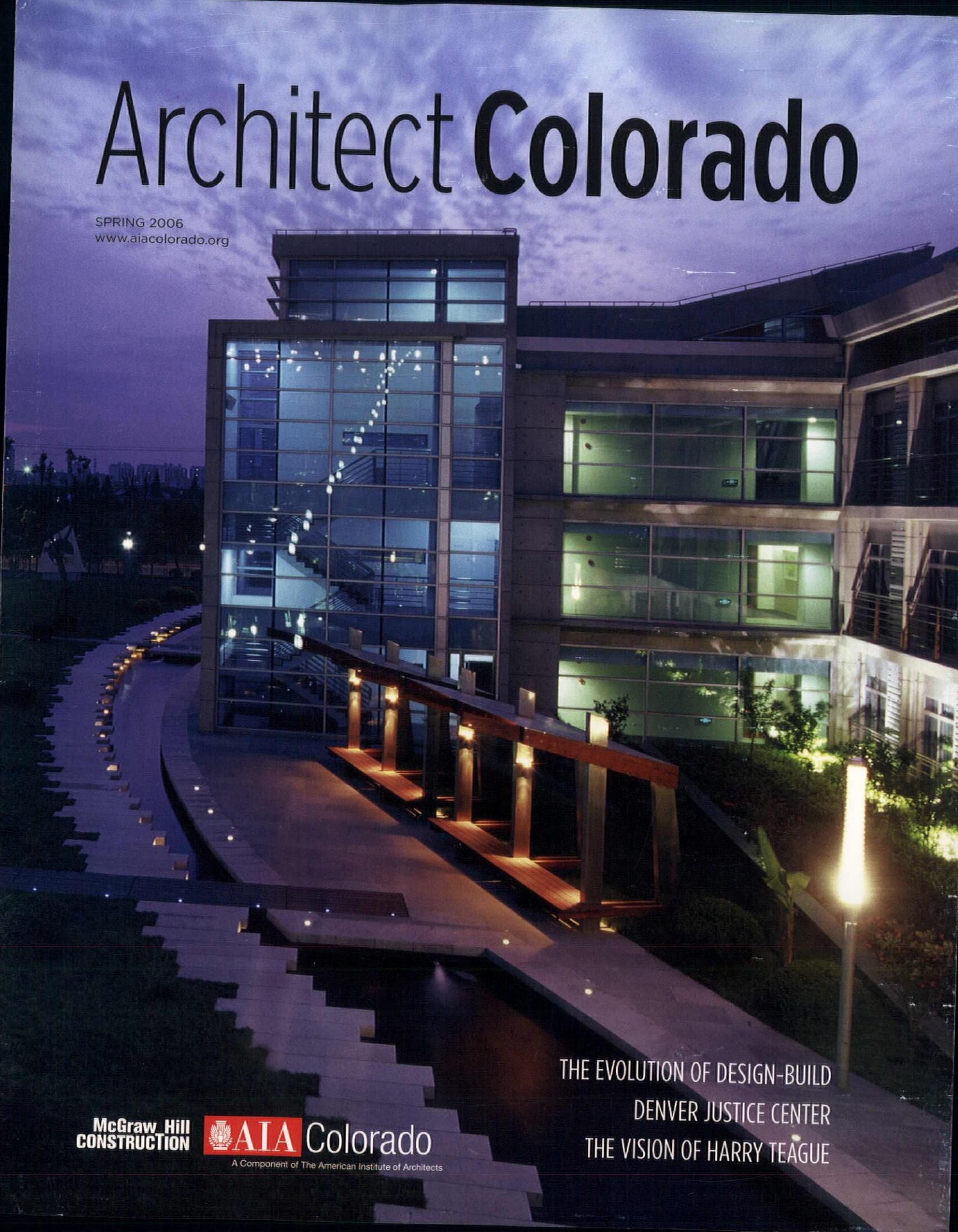

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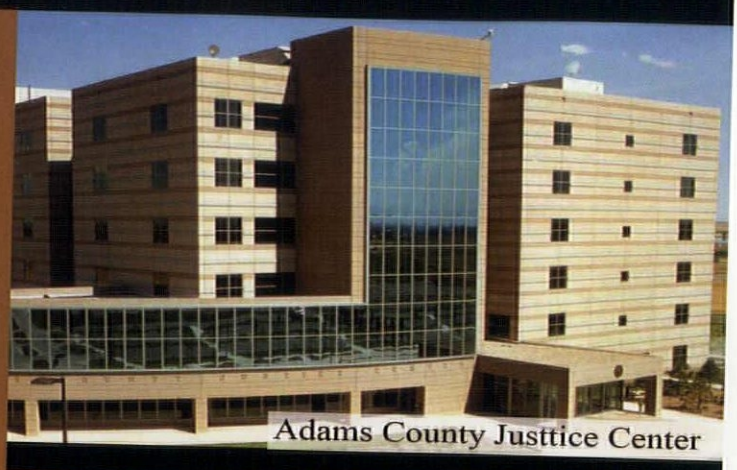

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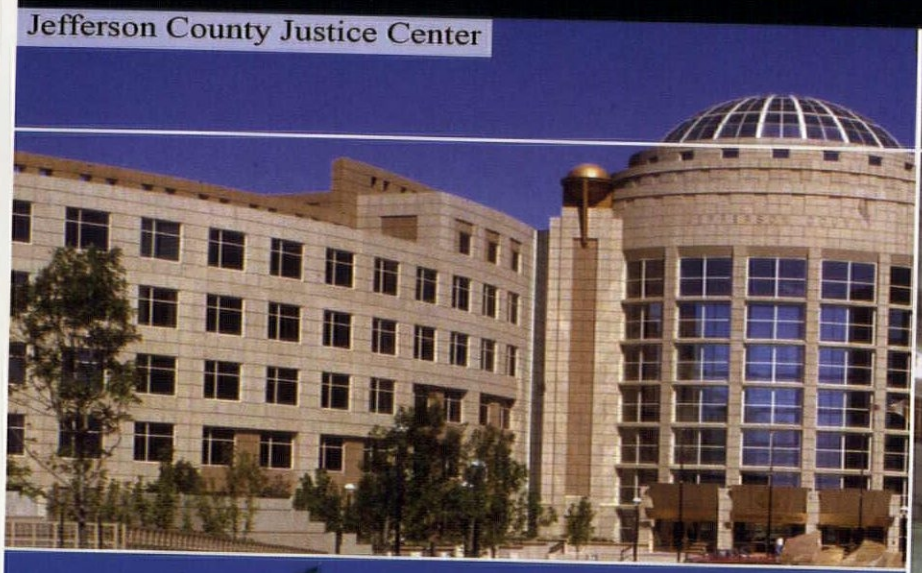

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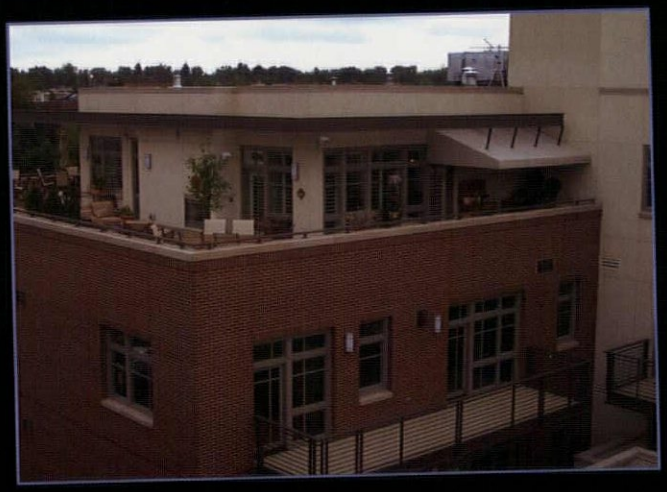

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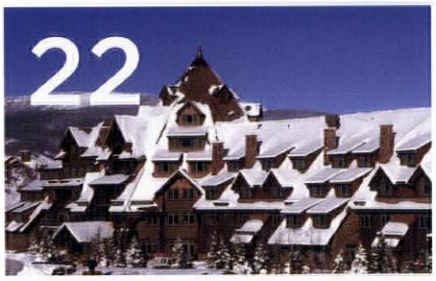

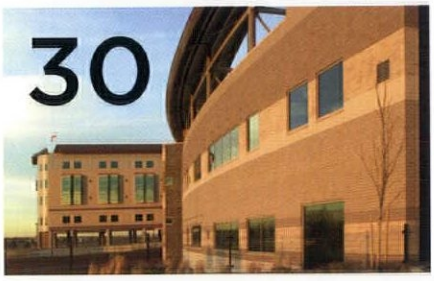

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ARCHITECT COLORADO 2006 EDITORIAL CALENDAR

> SUMMER ISSUE DEADLINES
Background Architecture
Editorial: April 14 Advertising: April 21

> FALL ISSUE DEADLINES
Background Architecture
Editorial: July 14 Advertising: July 21

> WINTER ISSUE DEADLINES
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> LETTERS

COLORADO ARCHITECTS COME OF AGE

I found *Architect Colorado* Winter 2005 a work of art… graphics, content and advertising. I believe it is the announcement that Colorado architects have come of age.

Cab Childress, FAIA

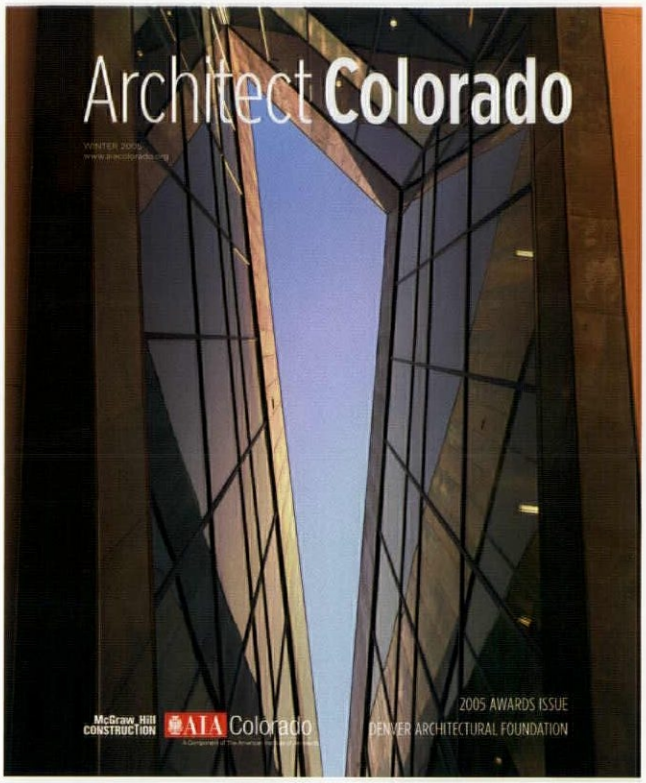
MORE COPIES, PLEASE!

We here at John Williams Architecture would like to tell you how refreshing we think the new magazine is. The layout and photographs were beautifully done and the articles were informative and well written. We would love to get a few more copies of the first issue if at all possible. Could you please inform us how we might be able to do so? Thank you very much, and we look forward to your next issue!

Sincerely,

Lesley Schieffer

Editor's Note: Additional copies of *Architect Colorado* are available for $7.50 per issue and can be obtained by contacting the AIA Colorado office. If you are interested in purchasing a large quantity of issues, contact AIA Colorado and ask about group sales.



CORRECTIONS In the winter issue of *Architect Colorado,* Boulder Associates should have been identified as the TI and Interior Design architect on the merit award-winning Skyline Center for Health project.

In the winter issue of *Architect Colorado,* a photograph in the Denver Architectural Foundation story misidentified Stephanie Evans of H+L Architecture as Carla Pokrywka with Gensler. Evans was shown working with the CAL Project at Ellis Elementary School.

SEND LETTERS TO Jennifer Seward, Editor, *Architect Colorado,* 2661 Valentia St. Denver, CO 80238, or email jenseward@earthlink.net

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NEW BEGINNINGS

FRED FUHRMEISTER, TIME FRAME

In thinking back to the dark ages – the period I refer to as the time before I had Internet access – it is difficult for me to remember how I got any work done without the technology that is now such an integral part of my daily life. While I shudder to think about buying a BlackBerry or learning to instant message someone, my professional – and many personal – connections rely heavily on my email account.

Change is inevitable, for better or for worse. And architecture is a profession focused on unlocking the genesis of change to create thriving communities.

Architects are obviously faced with technological changes on an almost daily basis as they design more savvy homes, offices and a plethora of other buildings that give us the "wow" factor and aim at making our lives better. In this issue of *Architect Colorado*, we take a look at the evolving role of the architect, acknowledging the evolution of design-build, and the implications and ramifications that come with this change. Ironically, the master builder concept dates back to the Renaissance or earlier, so what we're actually seeing is a return to our roots – with present-day technology to kick it up a notch.

"Architecture is a profession focused on unlocking the genesis of change to create thriving communities."

In this issue's "Denouement," 2006 AIA Colorado President Cheri Gerou writes about redeveloping Colorado – from our natural surroundings to our communities, architectural practices and profession. "In a period of accelerating change," says Gerou, "if we aren't concerned with redevelopment, we're going to be left out, or worse – replaced."

This issue's featured architect, Aspen's Harry Teague, sees his contemporaries taking a proactive approach to their communities and embracing a climate of change. He calls on architects to be leaders in this effort because "it's the right thing to do. If we use our talent to be captivating, then others will follow," Teague says.

As technology and inspiration move us forward, we face risk and uncertainty, but new discoveries are our reward.

Jennifer Seward

Jennifer Seward
Editor

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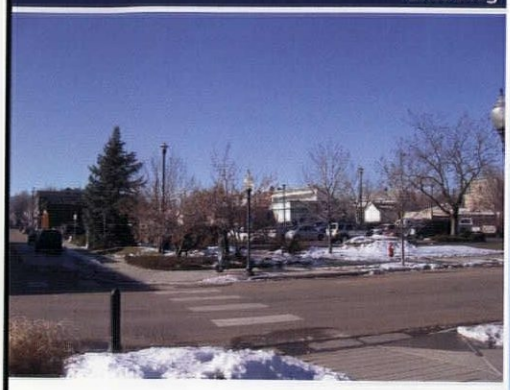

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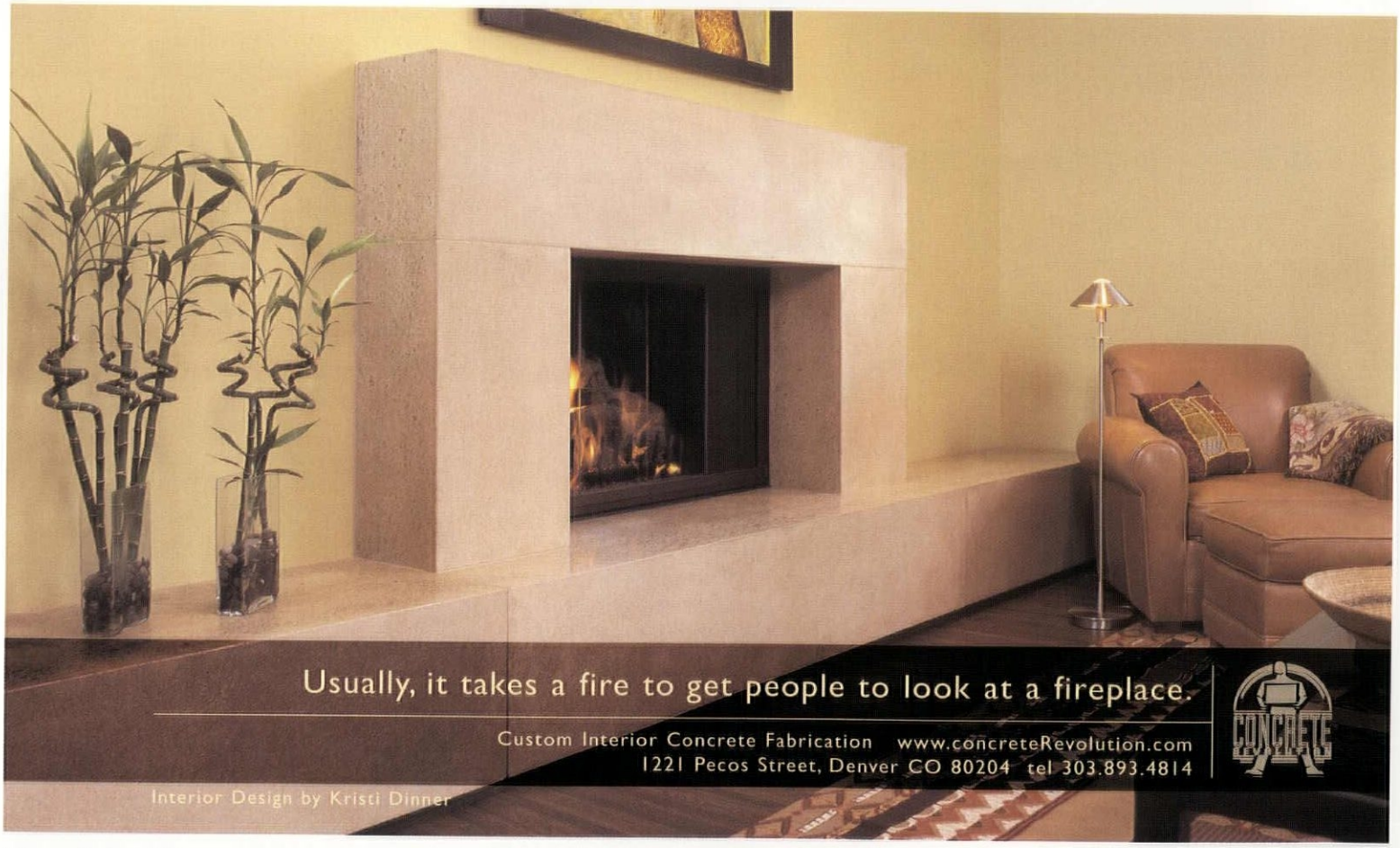

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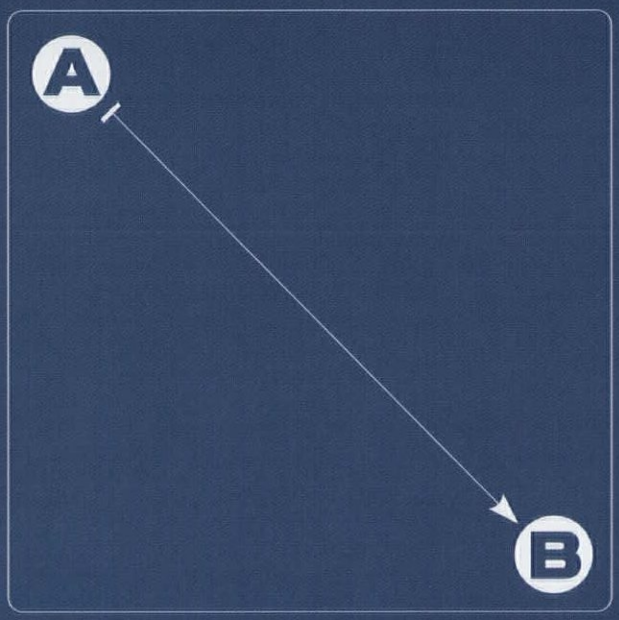

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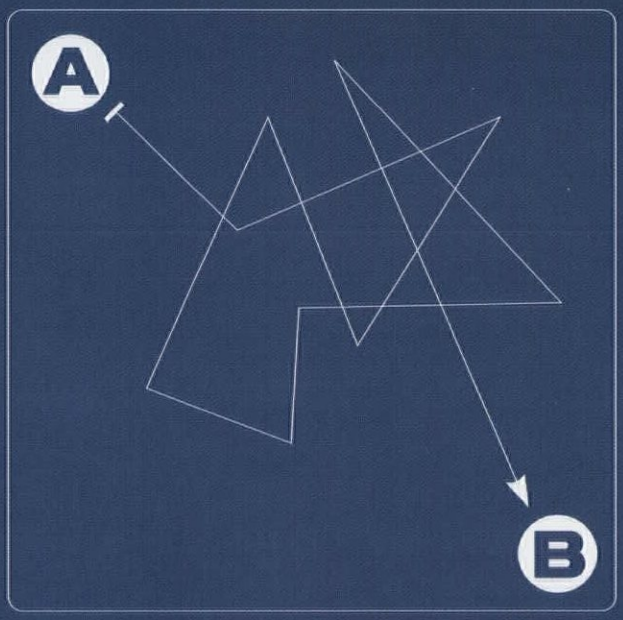

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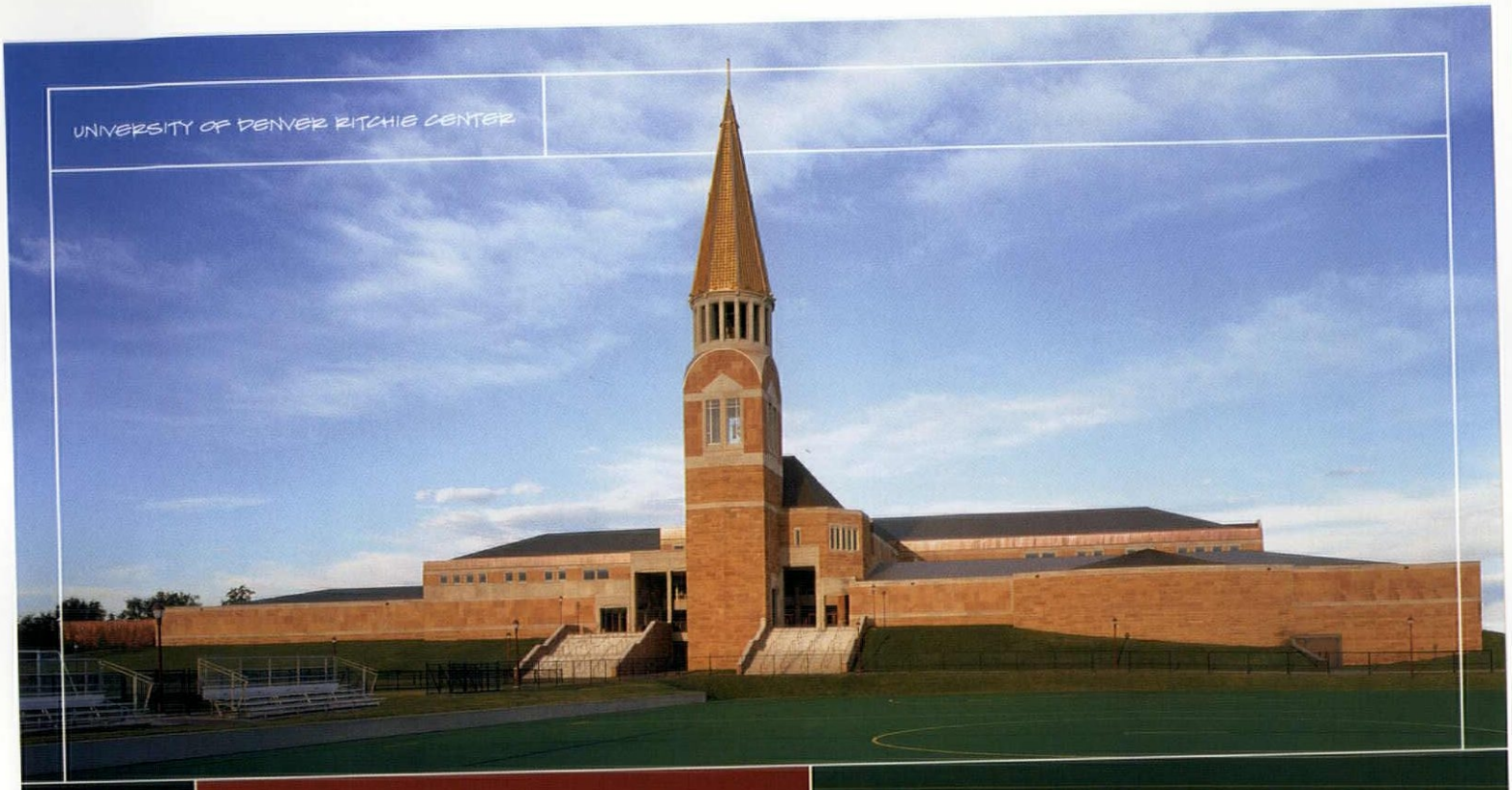

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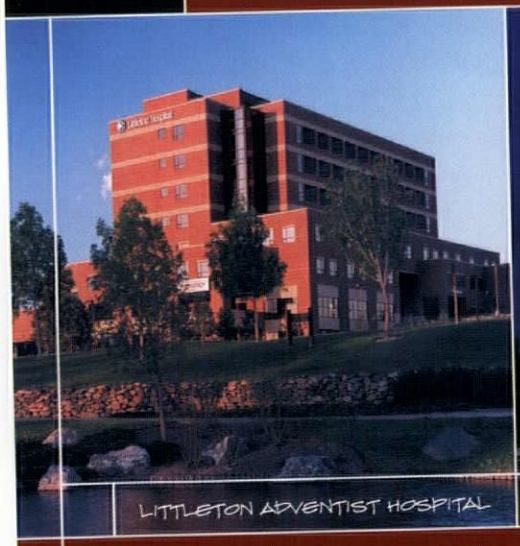

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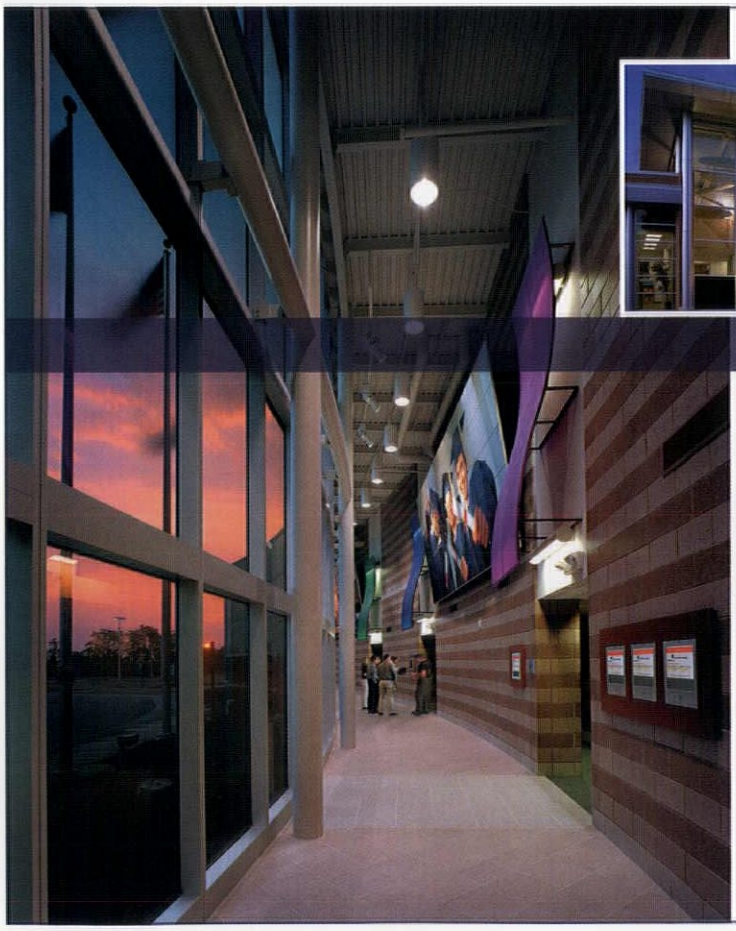
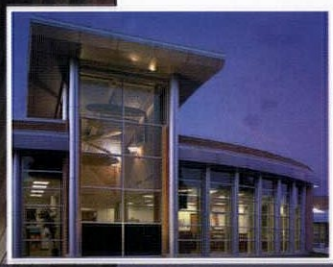

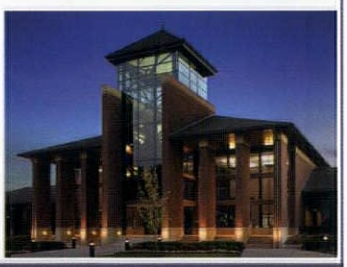

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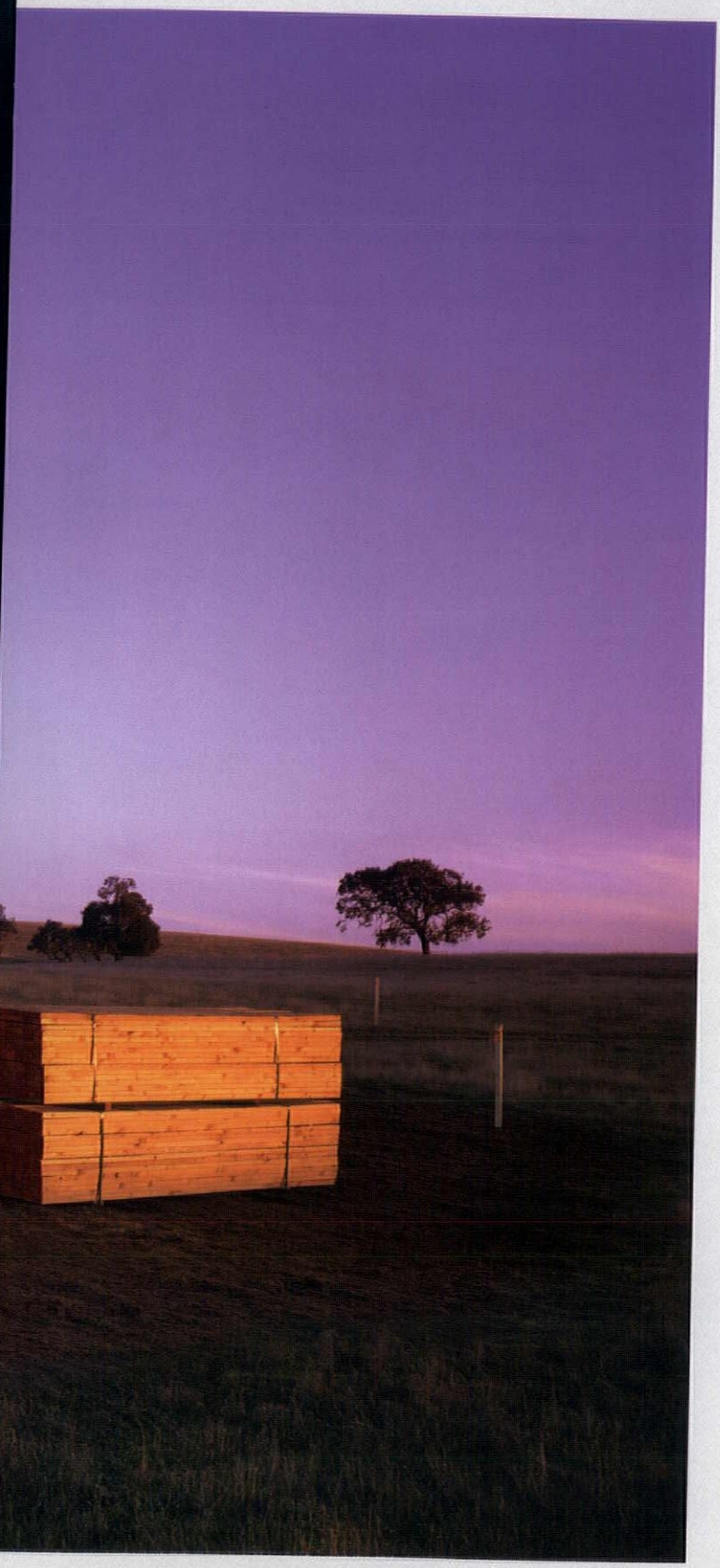

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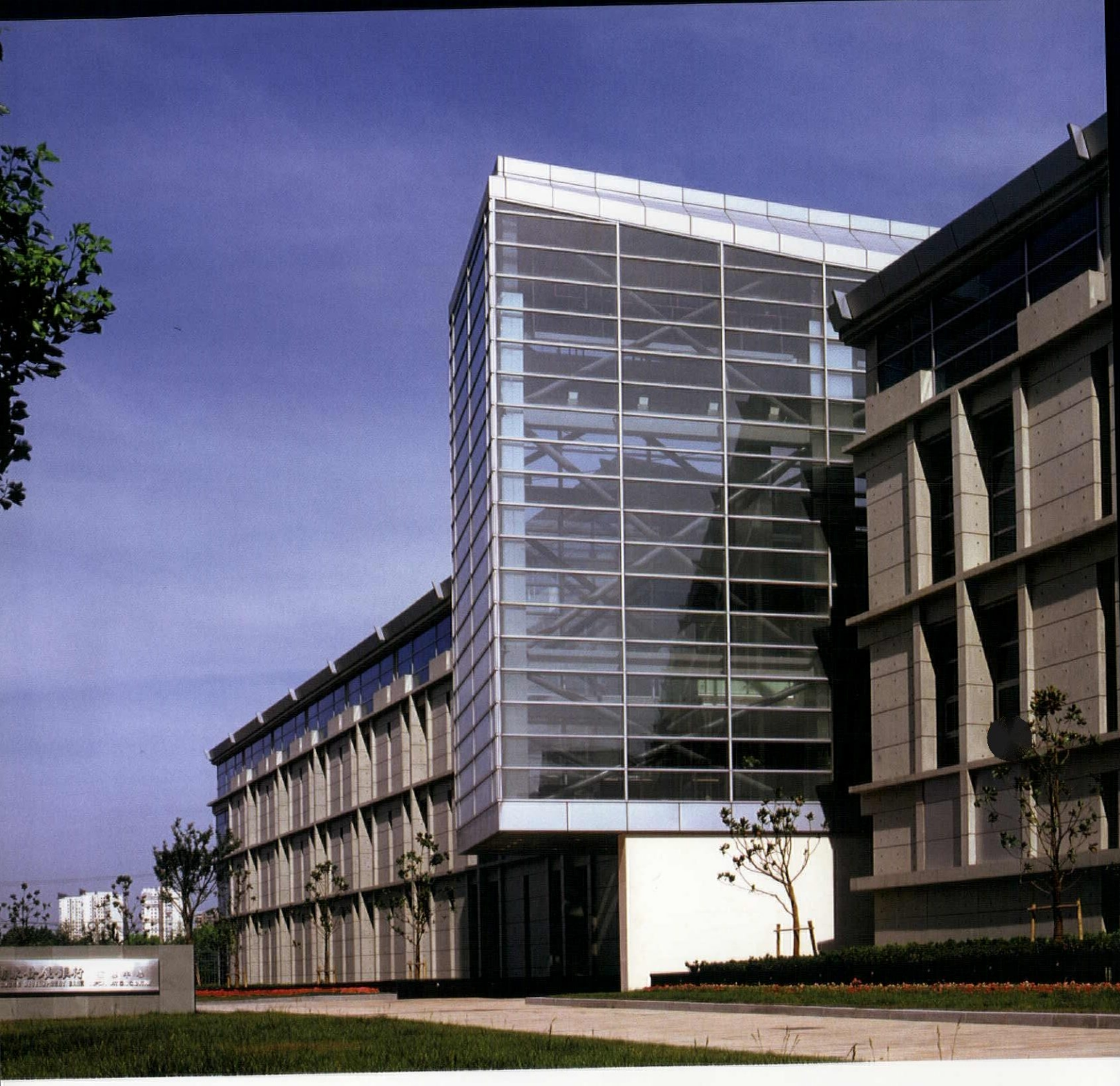


EAST MEETS WEST

SHANGHAI PUDONG DEVELOPMENT BANK BALANCES TRADITION WITH DESIGN IN ITS NEW BUSINESS INFORMATION CENTER

> PAGE 18

> PHOTOS BY SHEN ZHONGHAI

The Shanghai Pudong Development Bank, one of the fastest growing banks in China, is headquartered in a landmark location on the Bund, Shanghai's premier historical district. However, when designing the SPDB's new data, training and conference center in Shanghai's Caohejing Development Business and Technology Park in Shanghai Pudong Development, the owners envisioned a model 21st Century business center that would become a landmark in its own right.

Twelve years ago, the Pudong District literally did not exist; now it is the site for two of the tallest buildings in the world.

Transforming rice fields and industrial manufacturing sites into a thriving city twice the size of Denver is one of China's success stories in its drive to build for the new millennium. To make its mark in this dynamic environment, SPDB conducted an international design competition to choose a North American design firm. The Denver office of Gensler won the competition.

ENVIRONMENTAL RESPONSIBILITY

"Our client asked us to create a community that encouraged collaboration and communication while exploring architectural forms derived from sustainable design concepts," said Jun Xia, Gensler/Denver principal and the lead project designer.

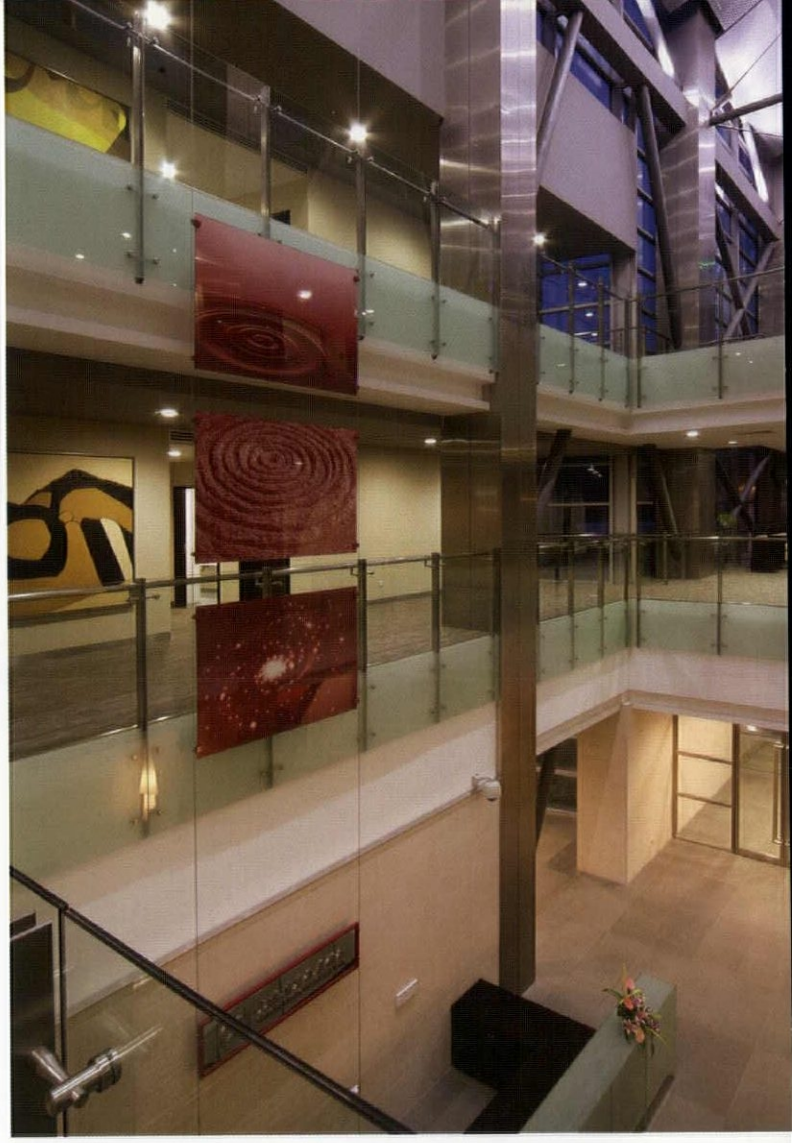
"SPDB wanted building materials and forms to reflect the high-tech nature of the facility, balanced with the solidity of their standing as a Chinese business institution," added Blake Mourer, Gensler/Denver senior associate and project architect.

One of the first commercial projects in China to incorporate green building strategies, the buildings utilize environmentally friendly materials and smart building technology to meet the requirements of cooling the large amount of data center equipment.

A variety of sustainable design strategies were incorporated to achieve the client's goal of emphasizing environmental responsibility. Sun-shading devices were integrated into the cast-in-place skin. West and south walls feature a deeper horizontal profile while the east elevation uses a deep vertical fin to block early morning heat gain. Exterior walls slope outward at the north elevation to cast more natural light into the building and facilitate natural ventilation. Most of the interior relies on natural ventilation via a long axis placed north/south that takes advantage of prevailing winds through operable windows.

From the project's beginning, an emphasis on quality and placemaking influenced decisions for integration of the base building, interiors and courtyard. The 275,000-sq-ft building utilizes cast-in-place concrete and glass as its primary components. However, each concrete surface was finished by hand, achieving a high level of fine craftsmanship rarely realized in mainland China.

The design team sought innovative products in lighting, furniture and interior finishes to serve as benchmarks throughout the data center, training areas, hotel and conference spaces.



PREVIOUS Main building entry on the south façade. **ABOVE LEFT** Close-ups of the hotel balcony and the pedestrian connection. **ABOVE RIGHT** Main atrium reception area. **OPPOSITE** The main courtyard with outdoor amphitheater and VIP dining room in rounded form to the right.

NORTH AMERICAN TEAMWORK

The project team was composed of Denver firms with a long track record of projects in common. This shared work experience enabled the teams to meet the challenges of working efficiently at long distance on such a complex project. SPDB's request for North American expertise and technology prompted Gensler to put together a team known for thoughtful leadership in design and sustainability that could collaborate effectively with Chinese partners.

Swanson-Rink designed the electrical, mechanical, plumbing and telecommunications while EDAW served as the landscape architect. The three Denver firms worked closely with local Chinese firms that produced construction documents from the original design documents generated by the Denver-based team members.

"One challenge was understanding typical design standards and approaches that were acceptable to the Chinese Design Institute," said Bill Davis of Swanson-Rink. "We calibrated our design approach to include both forward-thinking design and Chinese standards of practice, which required our team to provide solutions that were not typical to how we would address similar situations in the U.S."

Far from its public face on the Bund, this building is SPDB's nerve center. Incorporating quality craftsmanship, environmental sensitivity and the tranquility of nature, the complex skillfully balances SPDB's desire for western design with Chinese tradition.

CHARACTERISTICALLY CHINESE ELEMENTS

While North American technology and design were specifically requested by the client, some quintessentially Chinese characteristics remained at the forefront. An intersecting courtyard maintains a balance with the surrounding natural world, a key client objective. The central garden plan incorporates walkways, patios, seating areas, green spaces and a water feature, which comprise a microclimate contained within the development that also keeps the complex cool in the summer. A key courtyard focal point is an old growth tree transplanted from a nearby forest to symbolize SPDB's stability, continuity and steady growth.

"The landscape design was predicated on three moves," said EDAW's Russ Butler, PA, lead landscape architect. "A reflective pool in the central courtyard emanating from the focal architectural element forms one move. The second is a stone walkway that originates in the pool and runs to the property's edge. The third move is a large, sweeping wall at the main entrance that provides a strong sense of entry. Simple geometry combined with refined detailing provided the design solution that serves the needs of this multifunction center."

SHANGHAI PUDONG DEVELOPMENT BANK INFORMATION CENTER

LOCATION Shanghai Caohejing Development Park, Shanghai Pudong Development, Shanghai, PRC
CONSTRUCTION COST $26 million
SCOPE 275,000 sq ft
PURPOSE OF PROJECT This complex is SPDB's nerve center. Far from its public face, a building on Shanghai's historic Bund where most customer transactions take place, the SPDB Information Center features four primary elements: an Information Technology Center houses the bank's data center; the Training and Conference Center contains multiple meeting venues and includes video and teleconferencing technology as well as a large dining area for visitors and employees; the Hotel/Service Management Center provides 100 hotel rooms and suites, VIP facilities, a health club, tennis court, gift shop, laundry facility and business center for visitors and trainees staying at the complex; and the Business Office is an open-office environment with western-style breakout spaces and coffee bars.
COMPLETION Oct. 2004

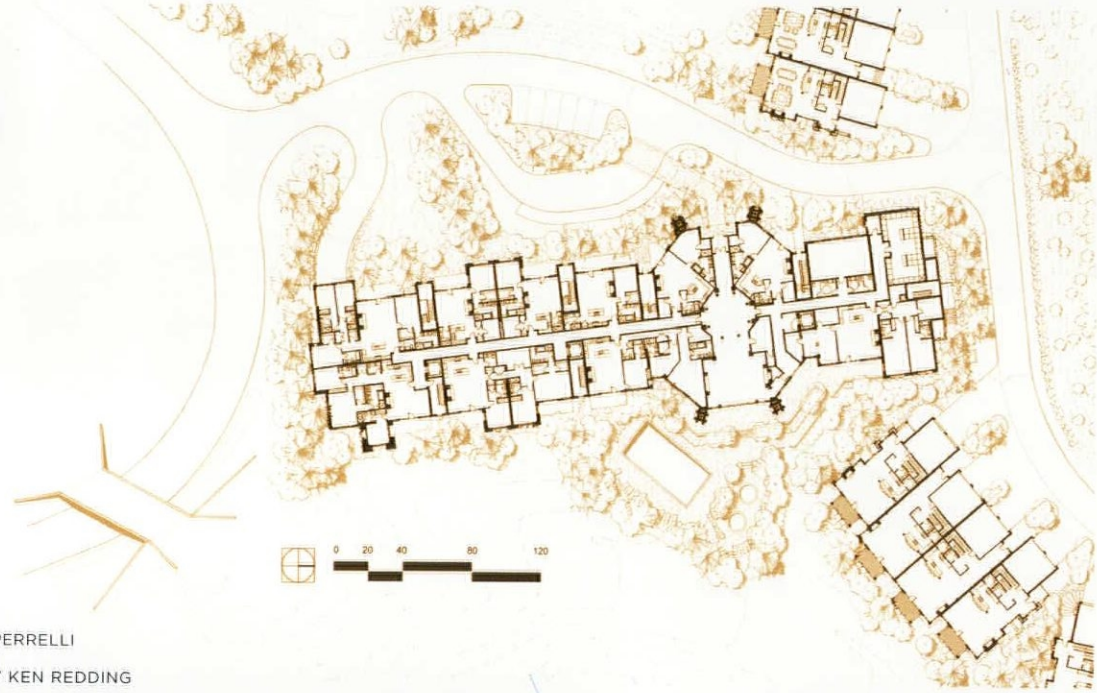
OWNER Shanghai Pudong Development Bank
ARCHITECT Gensler
ASSOCIATE ARCHITECT AND CIVIL/STRUCTURAL ENGINEER Shanghai Institute of Architectural Design & Research Co. Ltd. (SIADR)
LANDSCAPE ARCHITECT EDAW (design), Shanghai Triones Landscape Planning & Design Co. Ltd. (construction documents)
MECHANICAL/PLUMBING/ELECTRICAL/TELECOM ENGINEER Swanson-Rink (design) and SIADR (construction documents)
GENERAL CONTRACTOR Shanghai No. 4 Construction Co. Ltd. (Shanghai Construction Group)
INTERIOR CONTRACTOR Shanghai Xinli Decoration Engineering Co. Ltd.
CONSTRUCTION MANAGER Shanghai Pudong Development Bank, Shanghai Da-Dong Project Management Co. Ltd.

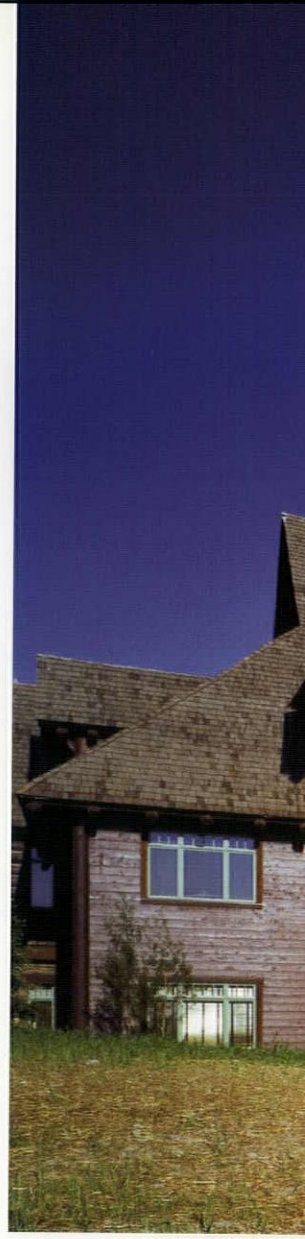
OTHER NOTABLE PROJECTS BY GENSLER

> ProLogis Global Headquarters, Denver
> University of Denver Hotel Restaurant and Tourism Management School, Denver
> Department of Homeland Security, Omaha
> Aurora Centrepoint TOD Master Plan, Aurora
> Will Rogers Airport, Oklahoma City

National Park style thrives at Vail's Bachelor Gulch

Peak Performance

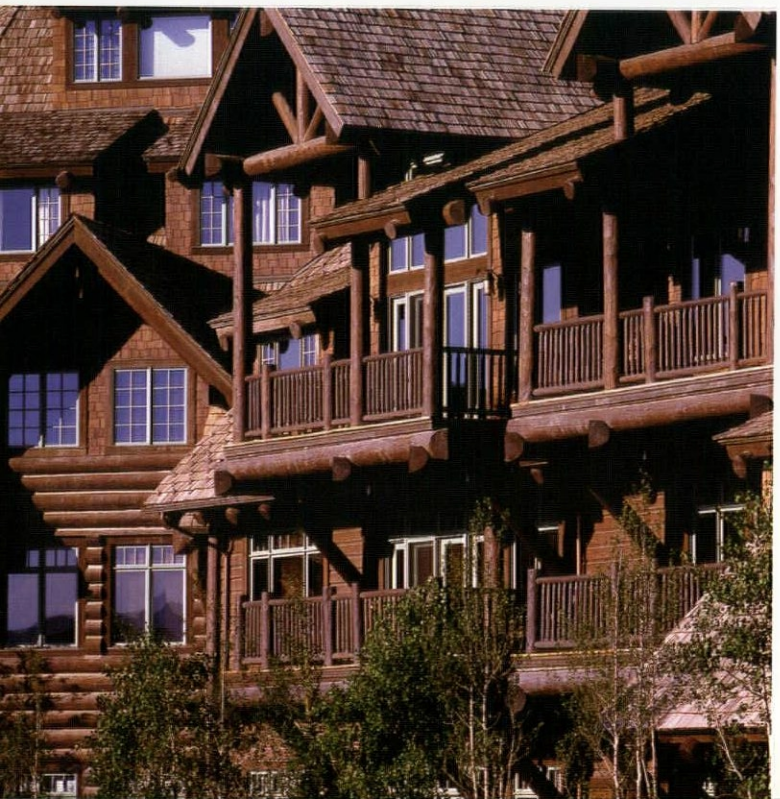




> PAGE 22

> BY DAVID PERRELLI

> PHOTOS BY KEN REDDING



"The park style is distinctly American architecture; it resonates today more than ever."

— Peter Dominick, FAIA
4240 Architecture

YOU CAN'T MISS IT, EVEN FROM MILES AWAY. THE NEW HORIZON PASS LODGE by Denver's 4240 Architecture sits prominently in the saddle of a hill high above Vail's Bachelor Gulch. Designed in the tradition of grand National Park Service hotels, the 31-unit condominium development has a powerful presence. Rustic, yet ordered, the lodge is low and sheltering, clad in local stone and timber; its most prominent feature, an octagonal tower capping the entrance, echoes the surrounding mountain peaks in the slope of its roof.

Large-scale development is new to Bachelor Gulch. The eponymous bachelors, a group of failed silver miners, arrived around the turn of the century. They came to farm lettuce and ease their tubercular lungs in the alpine climate. Predictably, their settlement became a ghost town.

Then, in 1995 the Vail Resorts Development Co. acquired the land, divided it into parcels and a new era began. Inspired by the picturesque buildings he had visited on childhood trips through various national parks, Vail President Jim Thompson decided to create a unique enclave: All structures built at Bachelor Gulch would conform to codified design guidelines and would be arranged to facilitate leisurely, European-style village-to-village skiing.

TESTING, TESTING...

But how to adapt the philosophy of the National Park style to meet contemporary market demands? Peter Dominick Jr., FAIA, 4240's senior design principal, had recently completed Disney's Wilderness Lodge. Its design – the result of intensive research – represented the first large-scale application of the park style since World War II. Vail invited Dominick to evaluate the proposed Bachelor Gulch Village design guidelines, originally prepared by resort planning firm Hart Howerton. Subsequently, Vail, in partnership with developer East West Partners, commissioned Dominick to design the Snow Cloud Lodge, the first structure planned for the new village.

"Snow Cloud was the first test for the National Park guidelines – could we adhere to them and still provide what was necessary for marketing?" said Dominick. "The result was highly successful architecturally, and it interpreted the guidelines for all future buildings."

In 1999, East West Partners approached 4240 once again, this time to design Horizon Pass. "We had acquired a site with spectacular views of Castle Peak and the Gore Range," said Jim Telling, a partner at East West. "We needed another National Park style building that would fulfill the site's potential."

HIERARCHY OF SCALE

In this case, the design guidelines didn't specifically address the clients' requirements. "First of all, scale presented a challenge," said 4240 Project Manager Greg Lemon. "The majority of park-style buildings aren't as big as Horizon Pass, but we looked to the classic example of the Timberline Lodge, which suggested a hierarchy of scales."

Then came the issue of fenestration. 4240 Project Designer Christian Barlock had visited many of the original National Park lodges such as the Ahwahnee and the Old Faithful Inn, and knew the style well.

"We had to build with the authenticity of massive log construction and achieve the transparency and views desired in the marketplace," he explained.

In the end, 4240 convinced East West Partners to adopt a design featuring a roof with a long, unbroken ridgeline surmounting a series of dormers. After determining the correct scale for exterior details and balancing the size and number of the openings, both architect and client felt comfortable.

"We had to play a careful game in getting it to feel authentic, but we did it in the end," said Barlock.

In order to design the lodge to code compliance while also satisfying aesthetic requirements, the

PREVIOUS LEFT Close-up view of balconies, dormers and cascading windows. **PREVIOUS CENTER** View of the lodge looking southeast. **PREVIOUS RIGHT** Main foyer. **PREVIOUS TOP** View of ski-slope side looking northwest.

structure itself had to balance technology and tradition. Framed in steel with metal deck and concrete floors, the interior system is standard.

MAXIMIZING THE VIEWS

However, for the exterior, 4240 developed a number of ingenious, cost-effective details. "We had to find a way to clad the steel and concrete with logs, stone and wood siding so it would look like the building had been there for years," said Lemon.

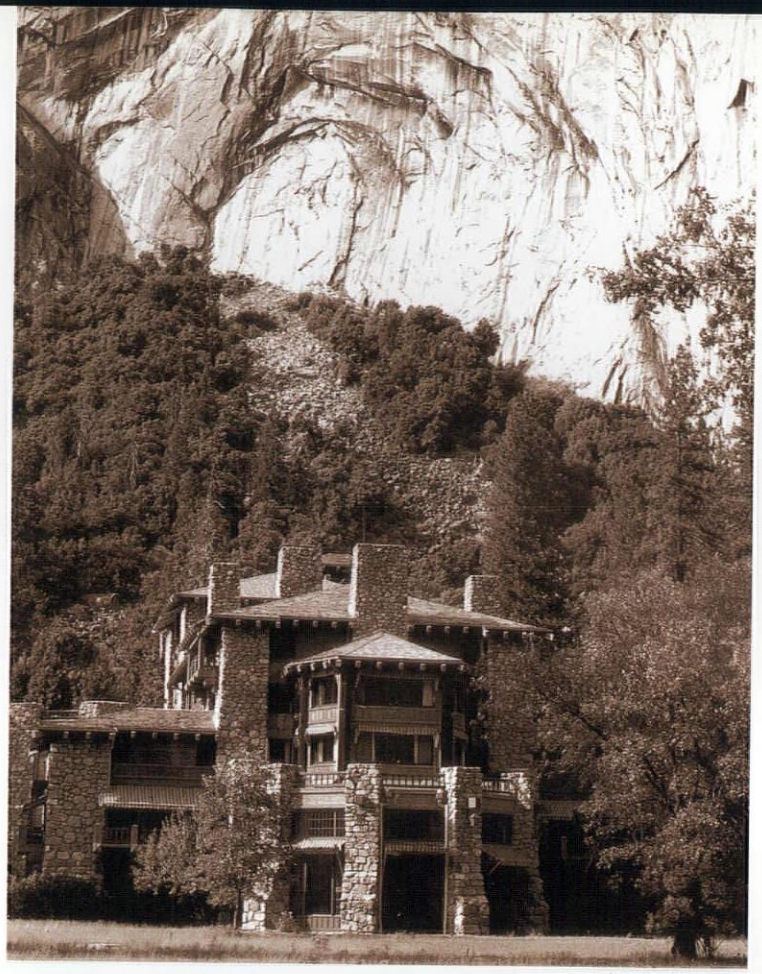
The architects also relied heavily on precast concrete in the construction of the underground parking garage, the interior fire stairs and the elevator shafts.

4240 configured every detail of the condominium interiors to maximize the panoramic views. "East West wanted multiple perspectives within units," said Barlock. "That ruled out the idea of a traditional service core. For the upper floors, we designed a system of elevators that open right into the condominiums themselves; each is a through-unit with views in both directions."

And what luxurious mountain property would be complete without wood-burning fireplaces? A profusion of flues had the potential to wreak havoc with interior mechanical spaces, however.

"We built a huge, completely custom manifold for the octagonal units to gang the flues, so they would not ring the roof like a crown," said Lemon. "There were no similar designs in use so the building department was leery at first, but it worked fine in the end."

Since its completion, Horizon Pass has become an icon for the valley. "The park style is distinctly American architecture; it resonates today more than ever," Dominick said. "By using local materials, it draws upon a philosophy of environmental stewardship, and by employing local artisans and craftsmen, keeps tradition alive and encourages community involvement."



NATIONAL PARKS STYLE

The National Parks Style flourished in America from the turn of the century through the Second World War. Incorporating the naturalistic principles of the Arts and Crafts movement, it stressed building with local materials, techniques and labor — seeking above all to create buildings in harmony with nature. The result was distinctly American architecture for distinctly American landscapes.

Some of the style's best-known practitioners include Daniel Hull, Robert Reamer and Gilbert Stanley Underwood. Their structures, such as the Ahwahnee Hotel, continue to delight vacationers today.

HORIZON PASS LODGE AT BACHELOR GULCH

LOCATION Avon
CONSTRUCTION COST $27 million
SCOPE 125,000 sq ft
COMPLETION Dec. 2004

OWNER East West Partners
ARCHITECT 4240 Architecture Inc.
STRUCTURAL ENGINEER KL&A of Colorado
MECHANICAL/ELECTRICAL/PLUMBING ENGINEER ABS Consultants Inc.
ACOUSTICAL ENGINEER David L. Adams Associates Inc.
GEOTECHNICAL ENGINEER Hepworth-Pawlak
CIVIL ENGINEER Alpine Engineering
INTERIOR DESIGN Slifer Designs
LANDSCAPE ARCHITECT Terrasan
GENERAL CONTRACTOR R.A. Nelson & Associates Inc.

OTHER NOTABLE PROJECTS BY 4240 ARCHITECTURE INC.

> St. Julien Hotel & Spa, Boulder
> East 29th Avenue Town Center at Stapleton, Denver
> Snow Cloud at Bachelor Gulch, Avon
> The Delgany Lofts at Riverfront Park, Denver
> 900 West Pearl, Boulder

TAKING FLIGHT

PHANTOM AIR PUSHES PRIVATE AVIATION TO NEW HEIGHTS

> PAGE 27

> BY CHRYSS CADA

> PHOTOS BY ROBERT RECK

When RE/MAX co-founder Dave Liniger met with architects about building an airplane hangar, his only requirement was that the building have the "wow" factor.

By all accounts, he got it.

"Dave didn't just want a storage container for airplanes," said design lead on the project Michael Barber, AIA, of Denver's Barber Architecture. "He wanted a striking building that would showcase the airplanes and his car collection, allow for entertaining and give passengers the experience of private aviation."

The Phantom Air hangar at Centennial Airport serves both Liniger's corporate and hobby aviation needs. Located at the south end of the airport, close to the corporate office buildings at Meridian International Business Center, it responds to the practical need for shelter and service of the company's executive aircraft, including office space and other support areas for the ground and flight crews. Beyond that, it is designed to provide comfort and pleasure to passengers and visitors.

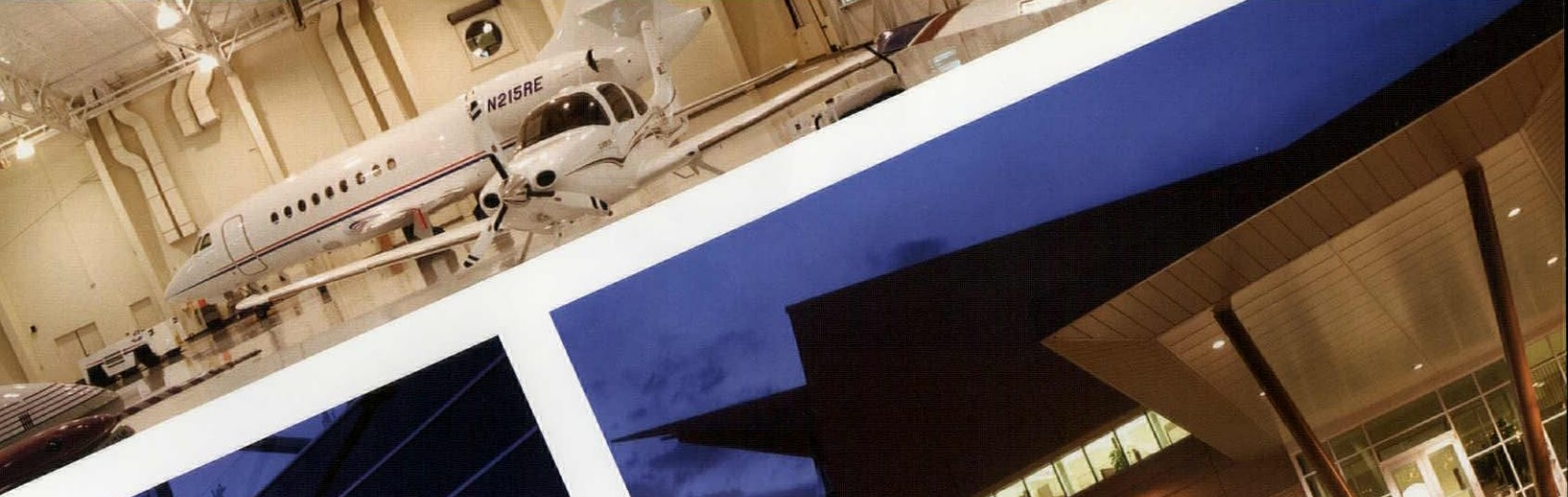
SHARED VISION

After his initial meeting with Liniger, Barber built a model of what he thought such a facility would look like.

"Dave took one look at it and said, 'That's it,'" Barber said. "Since we shared the same vision, he gave us a lot of freedom to design the project."

The design team took that freedom to flight.

"We wanted the building to allude to flight and the experience of flight," Barber explained.



The progression of that experience begins with a wing-shaped, welcoming porte cochere and a reception lobby. A large portal-shaped window looks directly into the hangar, where both the aircraft and Liniger's personal automobile collection are on display.

Rather than the typical dark, cavernous airplane hangar, the showroom-type space is well lit and painted white. A comfortable passenger lounge with two full walls of glass affords a view of the building's aircraft apron and the airport runway beyond. Passengers can move directly from the lounge through a pair of glass doors to the apron for boarding.

"This isn't like the boarding area at a typical airport," Barber said. "It projects out into the apron and is surrounded by glass. Just sitting there, you begin to feel the thrill of flying in these wickedly fast corporate airplanes."

On the building's second level, reached via an open stairway, are office areas for the flight crew. A multi-purpose conference room features another large portal window overlooking the hangar interior, affording a topside view of the airplanes.

The third level of the building features an outdoor viewing deck with clear glass guard railings, facing west for dramatic views of takeoffs and landings from the runway, which runs perpendicular to the building.

The building's sleek, two-toned gray metal skin and prow-shaped glazed glass curtain wall enclose the passenger lounge and viewing deck and were inspired by aircraft design. The "metal skin" is made up of composite panels in three custom colors, all shades of gray with a green hue.

PREVIOUS View from southwest of first floor flight lounge, second floor executive office and third floor observation deck. **TOP** Interior of hangar with round observation window from central conference room. **LEFT** View of west apron and hangar entry. **RIGHT** "Wing" canopy over porte cochere and the main visitor entry

PHANTOM AIR

LOCATION Centennial Airport, Douglas County
CONSTRUCTION COST $5.9 million
SCOPE 33,500 sq ft
PURPOSE Private Aircraft Flight Center and Hangar
COMPLETION March 2005

OWNER DLTB LLC
ARCHITECT Barber Architecture Corp.
STRUCTURAL ENGINEER Anderson Hastings Inc.
CIVIL ENGINEER Anderson Hastings Inc.
LANDSCAPING CONSULTANT BHA Design Inc.
GENERAL CONTRACTOR G.E. Johnson Construction Co.
ELECTRICAL SUBCONTRACTOR Greiner Electric LLC
MECHANICAL SUBCONTRACTOR RK Mechanical Inc.
METAL PANEL & STEEL ERECTOR Lefever Building Systems Inc.
METAL BUILDING FABRICATOR Varco Pruden Buildings Inc.
FIRE PROTECTION SUBCONTRACTOR Frontier Fire Protection
MECHANICAL SUBCONTRACTOR RK Mechanical Inc.

"The engineers spent a lot of time shaking their heads. But the end result is a functional, beautiful, one-of-a-kind building that awes everyone who walks in it."

— Stephen Cummings
Barber Architecture

NO TINY BOX

According to Barber, the biggest challenges in creating this out-of-the-ordinary project were offsite. The plans had to meet the approval of officials from the airport, the adjacent business park, Douglas County and the Federal Aviation Administration.

"In this area of the airport, the master plan had envisioned a series of tiny boxes [hangars] that used shared parking and driveways," he said. "We had to go in and request that plan to be modified to allow a completely different type of building, move a road and provide an entirely different type of parking."

The Phantom Air building is anything but a tiny box.

"'Sleek' is the best word to describe this building," said Barber Architecture's Stephen Cummings, project architect for the Phantom Air hangar. "The finishes are dark, and the lines are very clean."

Cummings said the Phantom Air facility is evocative of modern airports such as San Francisco International or Miami International, specifically the East Wing.

But sleek is usually the last word that comes to mind when one thinks of a typical airplane hangar.

"Metal buildings are typically built to be functional rather than aesthetic," Cummings said.

The hangar portion of the project involved customizing what was basically a pre-engineered structure.

"Instead of just a box, we had multiple compound angles," Cummings said. "The engineers spent a lot of time shaking their heads. But the end result is a functional, beautiful, one-of-a-kind building that awes everyone who walks in it."

OTHER NOTABLE PROJECTS BY BARBER ARCHITECTURE

> Aurora Municipal Center
> CH2M Hill Corporate Campus
> Bar XV Ranch
> Liberty Media Corporate Campus
> AT&T Broadband Headquarters
> Lazy H Ranch House and Barn

ENLIVENED WITH SPIRIT

EXEMPLA GOOD SAMARITAN PROVIDES TOTAL PATIENT CARE AND A HEALING ENVIRONMENT FOR PHYSICIANS AND STAFF

> PAGE 30

> BY AIMEE MILLER, PA

> PHOTOS BY RON JOHNSON

The design and construction of Exempla Good Samaritan Medical Center in Lafayette hinged on a collaborative effort. The team overcame a compressed design and construction schedule to bring the client's vision to life and ultimately deliver a valuable asset to the community.

The two-and-a-half year design and construction schedule was preceded by an extensive due diligence process by Exempla Healthcare, including the development of a business plan, careful site selection and visioning process to determine how the facility would provide a positive working environment for the staff and respond to the health care needs of patients.

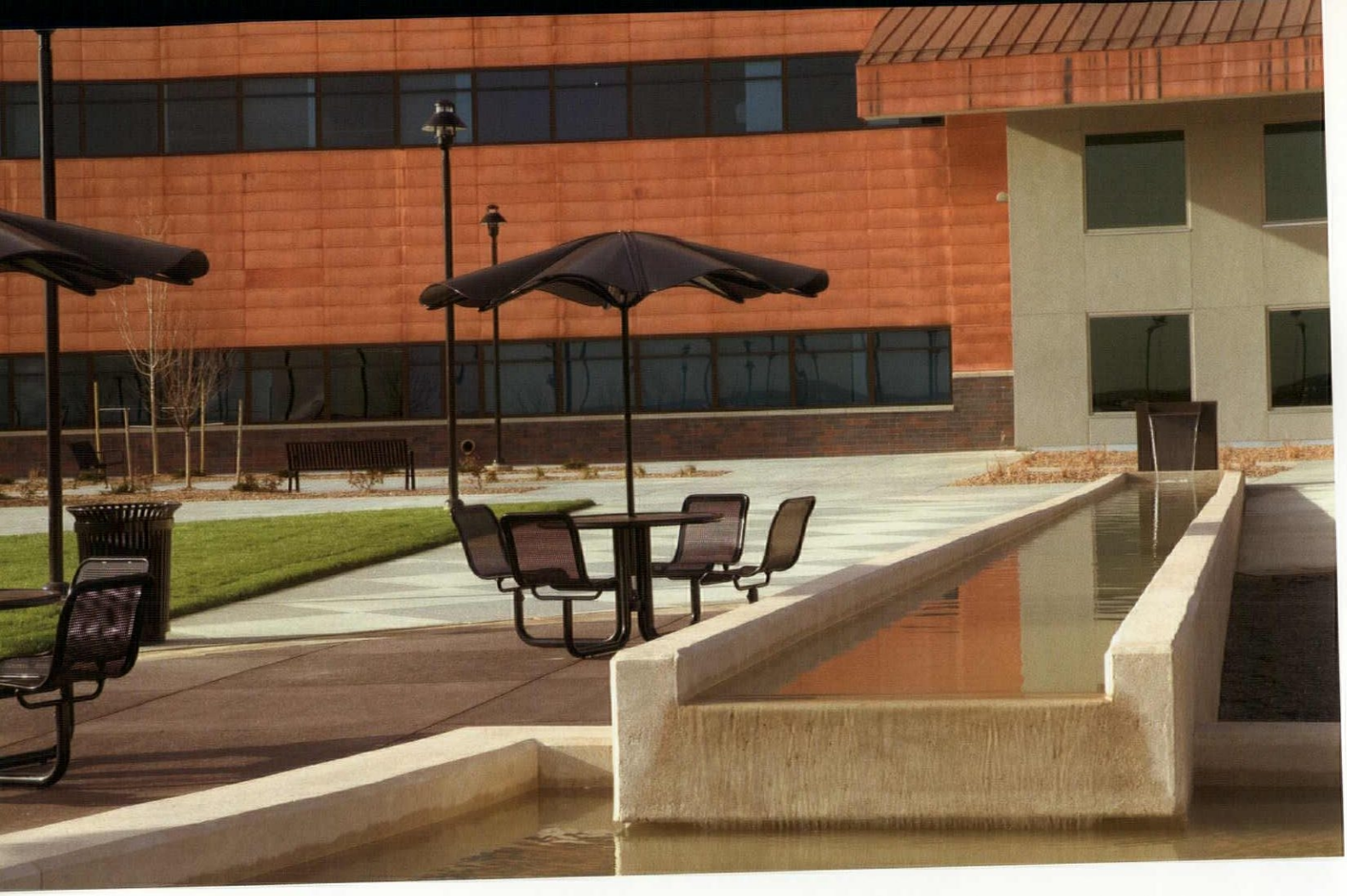
"We had a day-and-a-half offsite with Exempla leadership talking about what we wanted to do and be," said David Hamm, CEO of Exempla Good Samaritan. "We wanted to create an environment that would work for staff, physicians and patients – a facility that would deliver care in the best manner."

"Folks actually use the word 'spirit' when describing the building."

— Dave Rhyne, AIA
Davis Partnership

ENHANCING THE PATIENT EXPERIENCE

Denver's Davis Partnership brought the Exempla vision to life in the form of a $200 million, three-part entity — the 144-bed Exempla in-patient hospital, two medical office buildings and a commonly accessed area that includes diagnostic and treatment facilities, labs, pharmacy, food service and a loading dock. The common area connects Exempla's in-patient care area to Kaiser Permanente's 200,000-sq-ft Rock Creek Medical office and a 75,000-sq-ft physicians' office building.



At the heart of the campus is the 500-ft curved atrium filled with natural light that links the various components and acts as a central area for visitor interaction.

"We really accomplished one of the main goals of having a positive patient experience with the public atrium," said Dave Rhyne, AIA, partner, Davis Partnership. "The whole design intent was to create a calming and healing environment that was capable of responding to the community needs…folks actually use the word 'spirit' when describing the building."

This sense of spirit was achieved through a thoughtful design process and the creation of the atrium. According to Hamm, that space has succeeded in providing a buffer from the clinical areas behind the scenes. "Ambulance traffic is separated from the delivery of supplies, which is separated from the patient area," he said. "The atrium is the public space with a 'back of house' that separates the traffic flow."

The atrium surrounds a garden area or open space on the building's east side, letting the abundant natural light into the space and acting as a retreat for staff and patients.

A custom glass wall was designed to create the open feel for the atrium. According to Hugh Brown, AIA, a partner at Davis Partnership and lead designer of the project, the sloped copper roofs provide horizontal visuals that help keep the scale of the building down, relating to the neighboring architecture. Other materials, including native sandstone and brick masonry, were selected to create a timeless and less institutional look and feel to the buildings.

PREVIOUS LEFT The 500-ft curved atrium surrounds the courtyard and therapy garden. **PREVIOUS RIGHT** Sloped copper roofs help keep the scale of the building down to reflect the neighboring architecture. **ABOVE** The design of the water feature relates to the agricultural history of the city of Lafayette. **OPPOSITE** The custom glass wall creates an open feel for the atrium, which acts as the critical way-finding element for the facility.

OTHER NOTABLE PROJECTS BY DAVIS PARTNERSHIP PC

> Poudre Valley Medical Center Lemay Campus Expansion, Fort Collins
> University of Denver Daniel L. Ritchie Center for Sports & Wellness (with Cab Childress)
> University of Colorado Hospital Anschutz Cancer Pavilion, Aurora (with Perkins Will)
> University of Colorado at Boulder Wolf Law Building, Boulder (with Centerbrook Architects)
> Denver Art Museum Frederic C. Hamilton Building, Denver (Studio Daniel Libeskind with Davis Partnership Architects joint venture)

FORWARD THINKING

"The architecture is a visual portrayal of the Exempla image, quality of care, role in the community, timelessness/continuity and advocacy of state-of-the-art health care technologies," said Brown. "The success of the design as reported by the community, hospital staff and patients has been very rewarding. It was a great collaboration."

During the design and construction process, the team made every effort to anticipate the future needs of the campus. "We know that health care will continue to change, so we challenged the architects to think about flexibility," said Hamm. "Things like the central utility plant set away from the hospital for potential expansion. Thinking about the design of the full hospital, we buried conduit under the main entry so it wouldn't be disruptive to the site later. That kind of thought went into the whole design. The architects, contractors and consultants did a terrific job of testing what this building will look like in 10 or 20 years."

The project stands out for many reasons. The hospital reached capacity just a year after opening in December 2004 and is currently undergoing a 42-bed expansion. In addition to coming in under budget, the project became one of the first projects in Colorado to use the International Building Code, and during the process, the construction team celebrated a remarkable safety record of more than one million hours worked with zero lost-time accidents. Most importantly, the client's initial vision was met through a collective team effort, providing a healing environment for physicians, staff and total patient care.

EXEMPLA GOOD SAMARITAN

LOCATION Lafayette
CONSTRUCTION COST $200 million
SCOPE 786,000 sq ft
PURPOSE The vision for the medical center is to elevate the standard of patient care through the use of technology, and to support a best practice, evidence-based approach, providing care and compassion for patients, partners and caregivers.
COMPLETION Fall 2004

OWNER Exempla Healthcare
ARCHITECT Davis Partnership PC
ASSOCIATE ARCHITECT HKS Inc.
MECHANICAL & ELECTRICAL ENGINEER Cator Ruma and Associates
STRUCTURAL ENGINEER HKS Inc.
CIVIL ENGINEER Martin/Martin
GENERAL CONTRACTORS M.A. Mortenson/Saunders Construction Inc., Joint Venture; Adolfson & Peterson (Kaiser Building)
EQUIPMENT PLANNER Gene Burton Associates
PROGRAMMING CONSULTANT Tribrook Healthcare Consultants
FOOD SERVICE CONSULTANT Thomas Ricca and Associates
GLAZING CONSULTANT Loris and Associates Inc.
OWNER'S REPRESENTATIVE Technical Project Services
LANDSCAPE ARCHITECTURE Davis Partnership P.C.
INTERIOR DESIGN Davis Partnership P.C.
CODE CONSULTANT Colorado Code Consulting LLC

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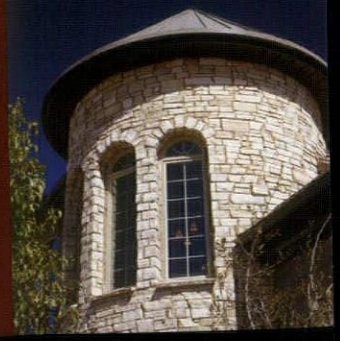

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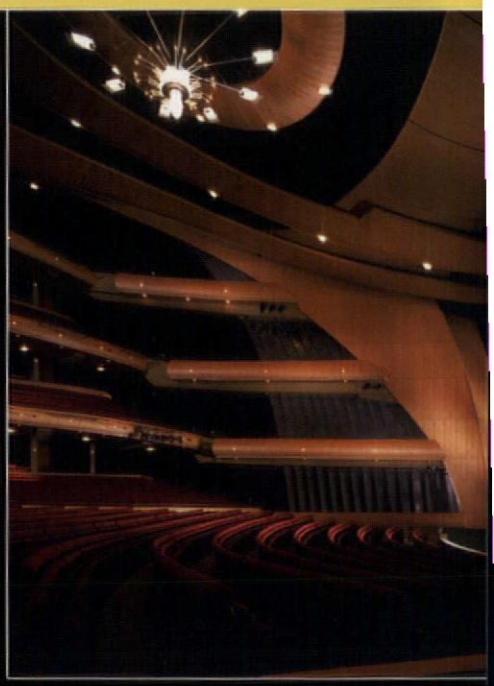

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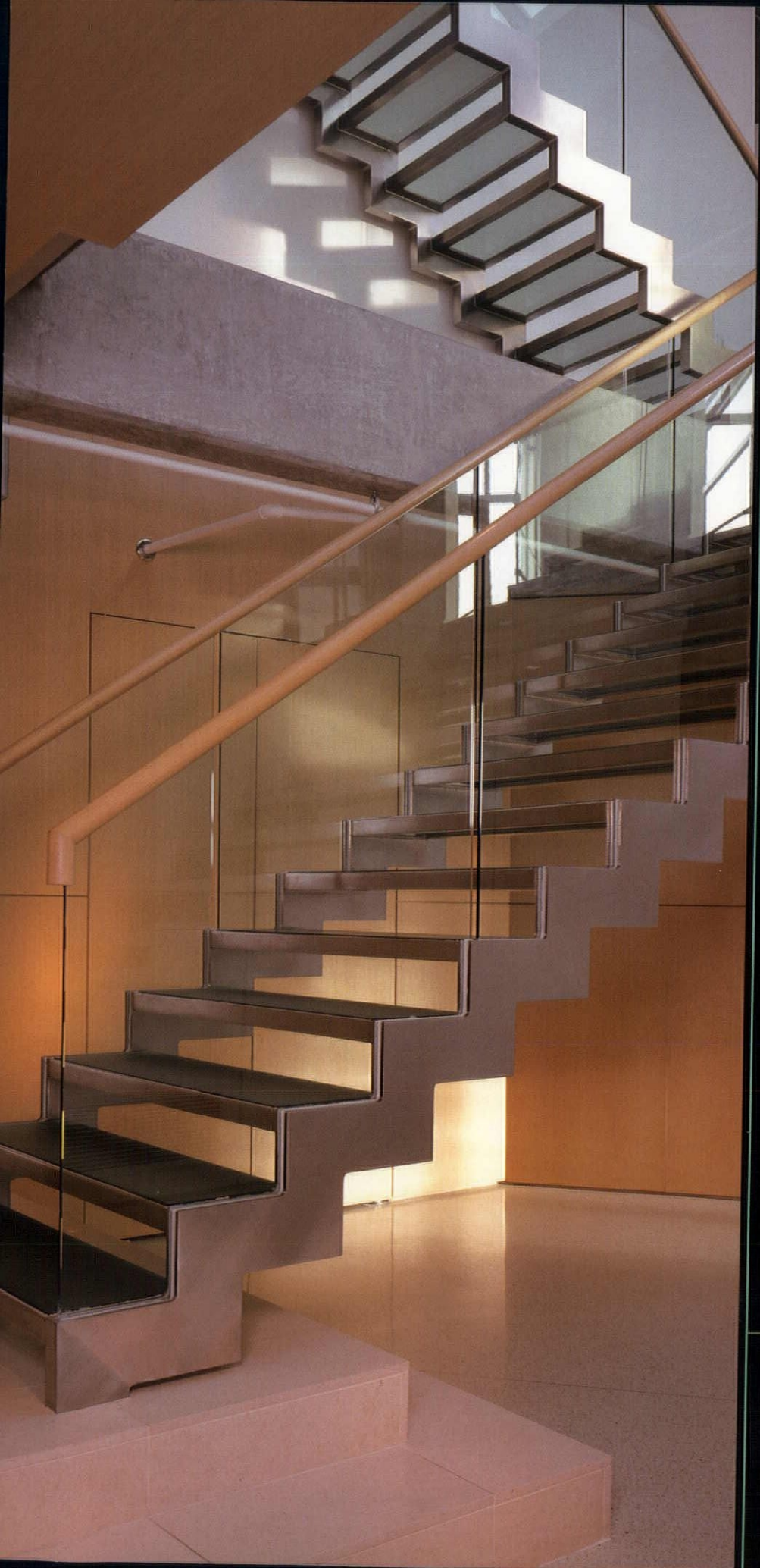

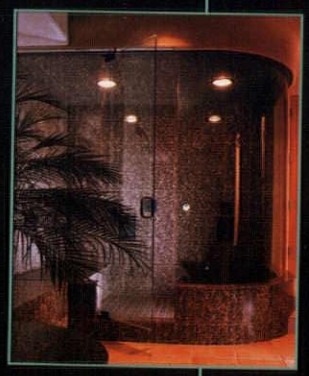

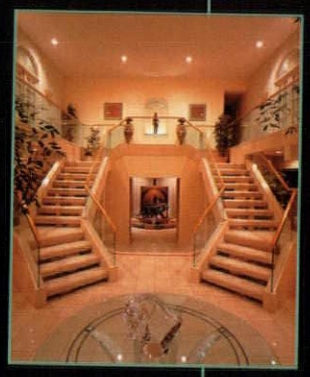

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tables □ railings □ shelving

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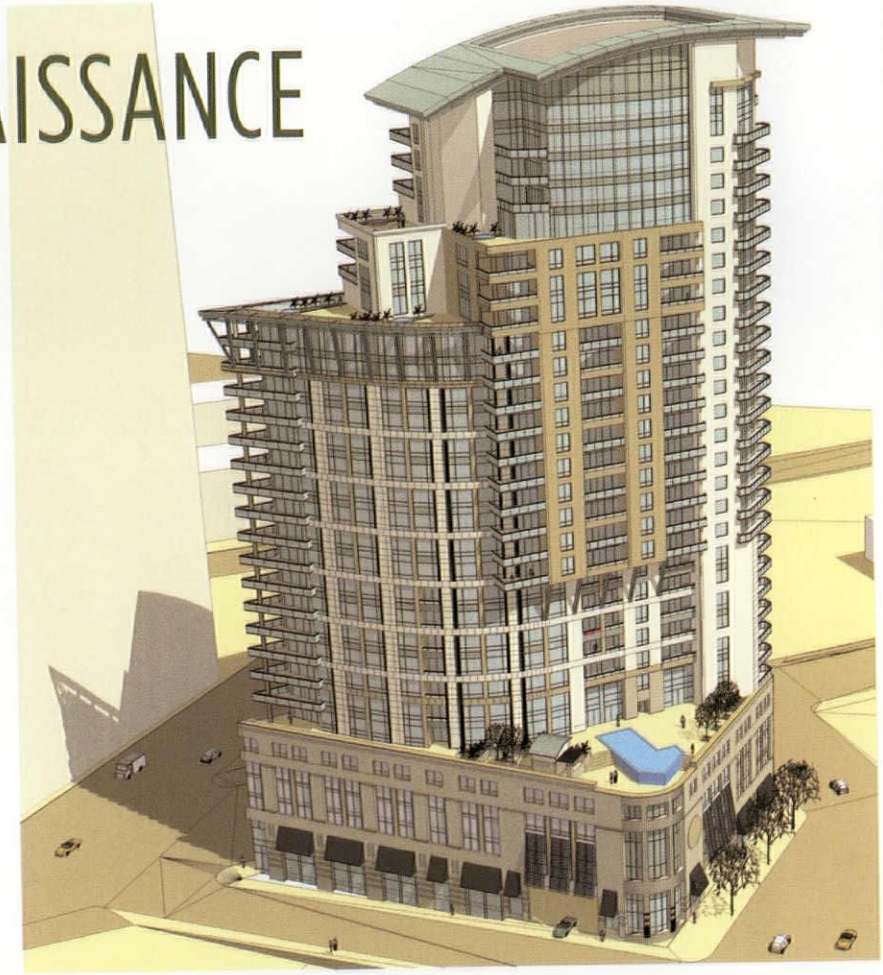
BACK TO THE RENAISSANCE

THE EVOLUTION OF DESIGN-BUILD IS CHANGING THE WAY ARCHITECTS — AND EVERYONE ELSE IN CONSTRUCTION — DOES BUSINESS

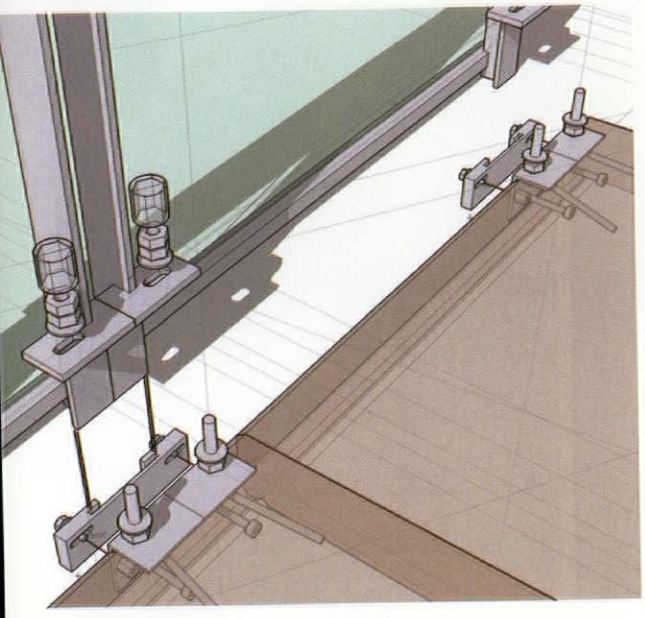


> BY HEIDI HILD

Design-build and the gutsy risk-takers who are breaking new ground in their cutting-edge application of it are taking the industry forward — and backwards — at the same time.

"The history of building design and construction since the ancient world has alternated between periods where the designer and the builder were the same person, and periods where the two functions were split into separate professions," said Dr. Mark Gelernter, Assoc. AIA, dean of the College of Architecture and Planning at the University of Colorado at Denver and Health Sciences Center. "The design-build movement is returning to the spirit of periods like the Middle Ages when design and construction were more integrally connected."

That connection in design-build comes in part from a single contractual relationship between the owner and design-builder and the convergence of risk and responsibility that have become its hallmark. Design-build supporters tout the benefits of its increased collaboration, lower cost and greater profits. Detractors, including many architects, fear the potential for lower quality and the loss of design control in a process where cost and efficiency replace artistry and aesthetics.



PRODUCT FOCUS

Most, however, understand that design-build is here to stay and recognize that the designers who embrace its potential can re-establish themselves as the focal point of the building process.

"The role of the master builder will be re-emerging in the future," said John Yonushewski, AIA, a principal at Denver's Buchanan Yonushewski Group LLC. "Architects will have to focus on the actual product — rather than on the process — of design. Focusing on the actual product, however, will mean bringing a body of knowledge, integrity and accountability to that focus. The challenge is in the process versus the product."

BYG has practiced that product focus and accountability in developing, designing — and building — some of Denver's most successful recent multifamily projects, including the Dakota Lofts, Louisiana Lofts and the upcoming 31-story, $140 million Lincoln Park One high-rise in Denver. BYG has almost exclusively used architect-led design-build for its growing list of projects.

"But it's important to keep design in the forefront as your core value," Yonushewski said. "Architect-led design-build has the potential to be the true definition of a master builder. You have to fulfill the responsibility of the general contractor, but that responsibility allows you greater control of the product and allows direct access and control of the sub-trades."

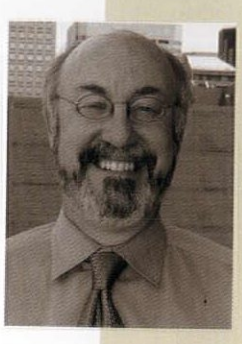
MULTIPLE ADVANTAGES

Skilled design-builders point out its many other advantages for architects, including a better understanding of projects, more concise conceptual/schematic designing and stronger conceptual budgets versus the need to value-engineer projects late in the process, thus compromising design integrity and quality.

"Architect-led design-build is a more interactive and inclusionary process," Yonushewski said. "You have to maintain budget and scheduling parameters. We define that in terms of 'commodity, firmness and delight' in creating each of our projects. The commodity piece needs to happen to bring your vision to reality, but it doesn't have to compromise the design or minimize the quality of the final solution. In fact, it challenges your creativity to provide the best value for your client."

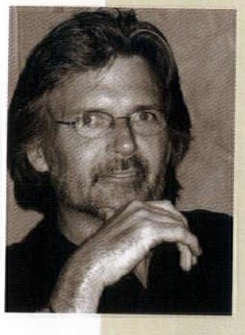
Still, architects who work for smaller firms often see design-build as being more workable for larger design firms with bigger staffs, deeper pockets and more bonding capacity.

But others without specific design-build intent or experience are seeing a shift in the opportunity to expand the community role of — and partnership with — architects in the process. "For our last few projects, we have assembled thoughtful investment groups to



"The design-build movement is returning to the spirit of periods like the Middle Ages when design and construction were more integrally connected."

MARK GELERNTER, ASSOC. AIA
Dean of the College of Architecture and Planning at the University of Colorado at Denver and Health Sciences Center

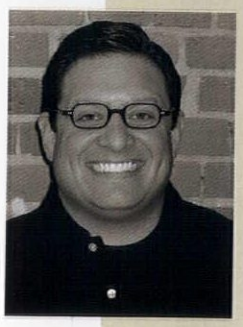


"Design-build is the way of the future. If we can return to the Michelangelo model of a master builder, with the architect assuming the responsibility for construction, we have an opportunity to find great, or perhaps good, buildings. If not, we architects will be reduced to 'arrangers' and 'color pickers'."

RON FALEIDE, AIA
Faleide Architects

"So many architects rush to design, and do themselves a disservice in not achieving the project's true potential. They need to be prepared to learn about the other factors outside the architectural world that transform their designs to reality and create lasting value for their clients."

JOHN YONUSHEWSKI, AIA
Buchanan Yonushewski Group



"The in situ investment group appreciates participating in land acquisition and financing, political organizing, selection of professional engineers and contractors, and ultimately constructing the project as components in the larger process of community building. In this way, the project becomes an empowering exercise."

JOE CALISTRA, AIA
in situ DESIGN

PREVIOUS TOP Buchanan Yonushewski Group used Building Information Modeling to develop the 3-D design for One Lincoln Park. **ABOVE** Merchant's Row Brownstones designed by in situ DESIGN

New CU Emerging Practices and Design Space Debuting Fall 2006

Today, there are construction management schools at both Colorado State University and the University of Denver, among others. The University of Colorado at Denver and Health Sciences Center College of Architecture and Planning is launching a new teaching and research center devoted to exploring changes in practice.

Called "Emerging Practices in Design," the center will look at two aspects of the practice of architecture — the physical and the virtual. The physical explores questions of design-build, green and sustainable design, and prototyping. The virtual explores visualization through digital technologies, including the BIM revolution.

"The center will look at each aspect separately as well as their relationship with each other," said Dean Mark Gelernter.

The space will include wood shops, metal shops and computer labs where students, faculty and perhaps practitioners can explore the implications of these changes in practice. Gelernter expects to have the space up and running by the fall '06 semester. The college already offers a certificate in design-build.

develop and construct building projects," said Joe Colistra, AIA, principal of Denver's in situ DESIGN. "The majority of the groups have been made up of people who live in the neighborhood where the project is being built. By organizing and leading the investment group, we are better able to guide the direction of the project."

Colistra said that one of the perks of group investment is that, rather than being 100 percent driven by profit, the group sees its mission as improving the neighborhood and building community.

"It allows us to choose investors who in turn allow neighborhood groups to get involved in making the community better," he said. "The investment group appreciates participating in land acquisition and financing, political organizing, selection of professional engineers and contractors, and ultimately constructing the project as components in the larger process of community building. In this way, the project becomes an empowering exercise."

Like it or not, nearly everyone agrees that design-build is an emerging part of the designers' professional landscape and that architects need to be in the forefront of the movement because it fits with the modern paradigm of the master builder. Some, however, don't share Yonushewski's emphasis on the product.

"Architects are the only ones who carry the moral obligation to be responsible for their design and its implications to actually understand and construct a building," said Ron Faleide, AIA, a principal with Faleide Architects of Denver. "But it's important to understand the process and not just the product itself. In other words, the act of the master builder is a singleness that can artificially, for the sake of discussion, be divided up into a 'process' or a 'product.' It is, however, inseparably both. My position is that because of the commoditization of buildings, they are seen as mere product and not a result of their making."

BEYOND DESIGN

Many design-build experts point out that the process inevitably takes successful practitioners of it outside the realm of pure design and into broader business and management arenas.

"Once you understand the foundations of good design, you can expand your value to the clients and the projects by engaging allied organizations to provide added input — sub-trades, financing, entitlements, all play a key role

in forming the appropriate design solution," said Yonushewski. "So many architects rush to design and do themselves a disservice in not achieving the project's true potential. They need to be prepared to learn about the other factors outside the architectural world that transform their designs into reality and create lasting value for their clients."

THE FUTURE

According to Gelernter, the profession is undergoing two interrelated paradigm changes. The first is the movement towards design-build, and the second is the movement towards building information modeling (BIM), where all of the details of building are worked out in 3-D while the design is being developed and drawn. Both movements require the architect to know more about construction than they are typically learning in college.

These paradigm changes are also raising important questions about what the entry level skills ought to be for graduating students entering the profession. Both drafting and presentation drawings are increasingly computer-generated by-products of the BIM process, not separate tasks that can be handed to junior staff.

Furthermore, the BIM process, even in the earliest stages, requires more knowledge of construction than junior staff typically possess. "It implies that the more our students understand about construction and making a building, the more they can contribute to the new BIM paradigm," Gelernter said.

Yonushewski agrees. "It would be great to have architecture take the lead in using BIM technology. The question is when. Architects have a limited opportunity to take greater control of their work and provide measurable risk management to their clients and the construction team. That window of change/opportunity will not last long."

"Design-build is the way of the future," said Faleide. "If we can return to the Michelangelo model of a master builder, with the architect assuming the responsibility for construction, we have an opportunity to find great, or perhaps good, buildings. If not, we architects will be reduced to 'arrangers' and 'color pickers.'" ◇

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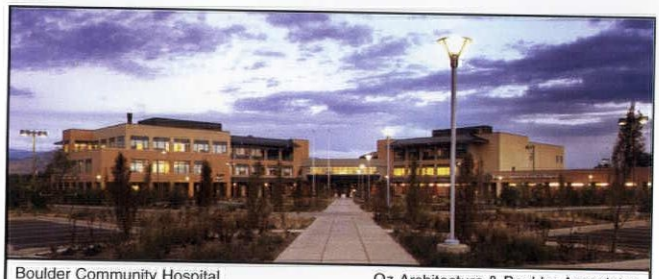

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DENVER JUSTICE CENTER

LOCAL DESIGNERS PAIR WITH NATIONAL FIRMS TO CREATE THE 'PROJECT OF A LIFETIME'

> BY DIANA MURPHY

Steven Holl Architects of New York and Washington, D.C.'s Hartman-Cox Architects may be the stars of the upcoming Denver Justice Center project, but local firms will play an integral role in the design of the $378 million courthouse and jail.

Hartman-Cox is working on the detention center design with OZ Architecture in Denver and Boulder's Voorhis Robertson Justice Services, while Steven Holl is paired with klipp on the courthouse project.

The New York-based consulting firm Ricci Greene Associates is also a member of both teams, selected last December by a 15-member jury to design the $378 million project, which will include a courthouse, jail, post office and parking garage.

Also, AR7 Hoover Desmond Architects will design the parking garage and post office. Studio Insite will serve as landscape architects. Jacobs Facilities Inc. will provide project management services for construction of the justice center. David Owen Tryba Architects is the master urban design architect.

LOCAL INFLUENCES

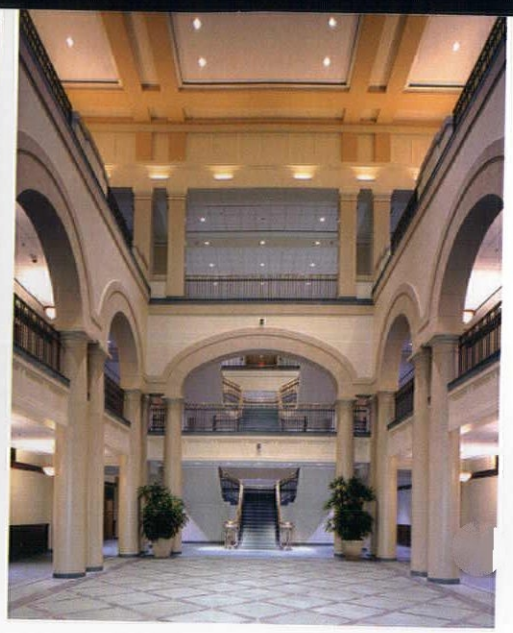
"The local architects had a lot of influence in the selection process," said Dennis Humphries, AIA, who represented the Golden Triangle Neighborhood Association on the jury. "Klipp has worked with Michael Graves to do a wonderful library for Denver, and OZ is noted for being a great team member. They are a truly great partner for Hartman-Cox."

OZ Architecture's Joe Levi, AIA – who calls the justice center "a project of a lifetime" – agreed.

"We have made proposals with Hartman-Cox in the past and have formed a camaraderie," Levi said. "We couldn't ask for a better collaborator."

Hartman-Cox Principal Lee Becker will lead the design process, but the OZ team will make important contributions.

"Lee is very insightful, has a marvelous capacity of place-making [and] is at ease with his design knowledge and very open to our comments," Levi said. "We have educated ourselves by informing him of the nuances of Denver's past and present. We also enjoy being a sounding board for his initial impressions."



OPPOSITE TOP Designed by Steven Holl Architects, the Kiasma Museum of Contemporary Art is a slightly warped "gallery of rooms" where curved sequences provide mystery and surprise, and visitors are confronted with a continuously changing perspective, connecting the internal and overall concept of intertwining. **OPPOSITE BOTTOM** Steven Holl Architects designed the Kiasma Museum of Contemporary Art in Helsinki Finland, located at the foot of the Parliament building, with Saarinen's Helsinki Station to the east and Aalto's Finlandia Hall to the north. The concept intertwines the building's mass with the geometry of the city and landscape. The $40 million, 130,000-sq-ft project opened in 1998. **ABOVE LEFT** Market Square in Washington D.C. is Hartman-Cox's competition-winning scheme for a pivotal site on Pennsylvania Avenue. The two-block development combines an office complex with 225 residential penthouses on the top five floors and community-oriented retail at grade. **ABOVE RIGHT** Designed by Hartman-Cox Architects, the 160,000-sq ft U.S. Courthouse in Corpus Christi, Texas, features a U-shaped plan highlighted by a central atrium open on all three floors to engage panoramic views of the bay.

Klipp's involvement with Steven Holl Architects came about when the local firm contacted Holl to ask if his group was aware of the Denver Justice Center job.

"We thought they would be the right architect for the project, and we talked a few times," said Principal Brian Klipp, FAIA. "Because the RFQ did not require any teaming, they pursued the project on their own. They were successful being selected for the short list and, at that time, the city asked people to form teams. They asked around, looked at some choices, asked about us, and then came back and said they wanted to partner with us."

Klipp said the two firms are a great match – no small consideration on a project of this magnitude.

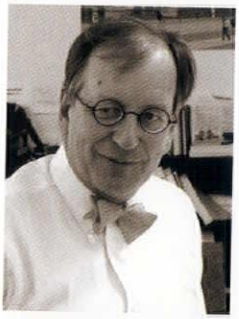
"It has to do, most importantly, with personalities and chemistry," Klipp said. "Steven is a very gifted designer and a great person. I feel our firm and his firm have great chemistry. We complement each other well."

TALKING POINTS

The various players in the Denver Justice Center have been talking to each other about the project since early last year.

"We're going through the process now of just understanding what's important to the civic realm, what's important to the city," Klipp said in January. "We're having great dialogue with David Tryba [the master planning architect]. We're beginning to have a dialogue with the users of the building, and we've also begun a dialogue with the other architects. We're going to be expected to work together and create buildings that are better because we've worked together."

Humphries agreed. "Because of the pairing of the two teams, I think we have a great great chance of success," he said. "Hartman-Cox will do a better building because Steven Holl will challenge them to go beyond where they've gone before, and Steven Holl will do a better building because of Hartman-Cox."



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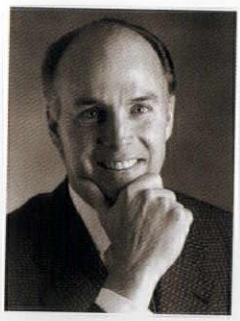
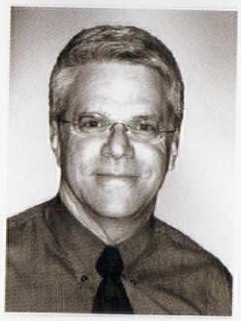
DENNIS HUMPHRIES, AIA
Humphries Poli Architects



"It's such an honor to be involved in the City and County of Denver's courthouse. What a huge responsibility and huge opportunity, especially coming on the heels of the opening of the [Hyatt Regency] Hotel and library. Kin [Dubois] and I just feel so honored. I'm still a little stunned."

BRIAN KLIPP, FAIA
klipp

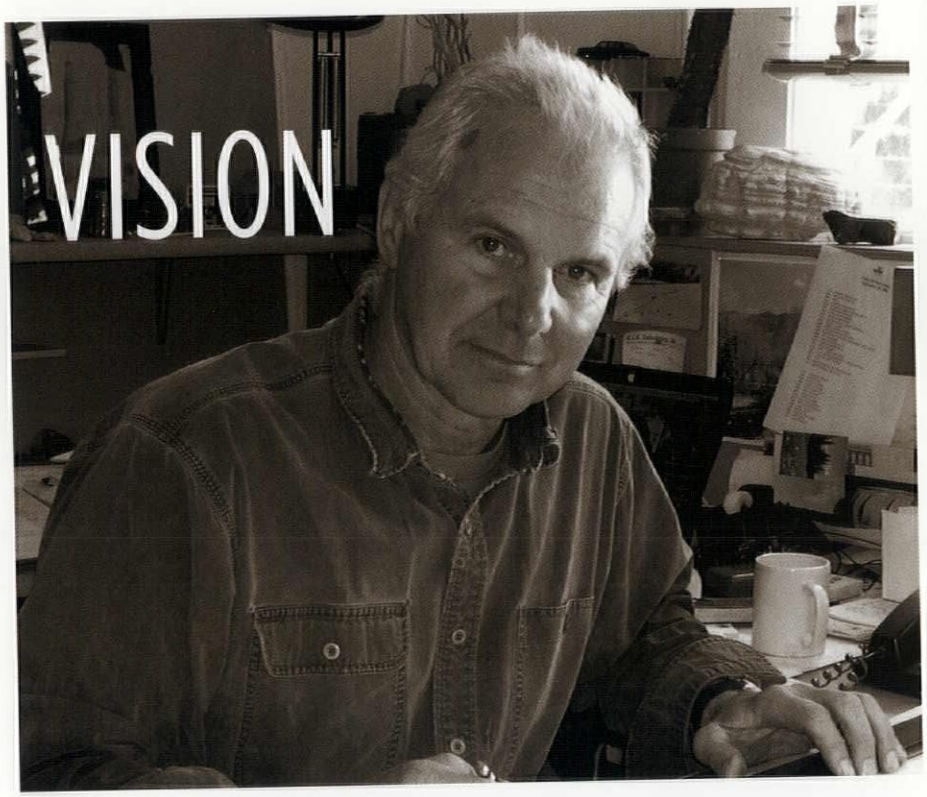


"We couldn't ask for a better collaborator [than Hartman-Cox]."

JOE LEVI, AIA
OZ Architecture

INSPIRED VISION

HARRY TEAGUE DEVELOPS A SENSE OF COMMUNITY THROUGH DESIGN



> BY JENNIFER SEWARD

When Aspen designer Harry Teague, AIA, was in architecture school nearly 40 years ago, many practitioners were building what they designed. Teague's first project, the Aspen Community School in Woody Creek, was no exception. However, in this instance, Teague took the master-builder concept a bit to the extreme.

A young graduate student working on his master's paper, Teague convinced his Yale buddies – poets, musicians and other non-architectural graduate students – to spend the summer of 1972 camped out on the school's jobsite, hammering nails alongside him. Joined by the parents of the children who would benefit from the project, Teague's non-traditional team built the school that still stands today.

"I'd have the Yalies up to my house for dinner, laundry and a shower once a week," said former Aspen Community School Principal George Stranahan, recalling that Teague's "crew" had to pack up their tents quickly when the inspector was due for a visit.

"We were out there working hands on," said Teague. "This gave us a tactile connection to what we were doing. I think there's a ton to be learned by doing the actual physical construction for a while."

"Harry always captures the essence of the environment around him, and especially the feeling of the West. He's a contextual architect who has an ability to create places for people that are both environmentally sensitive and beautifully crafted."

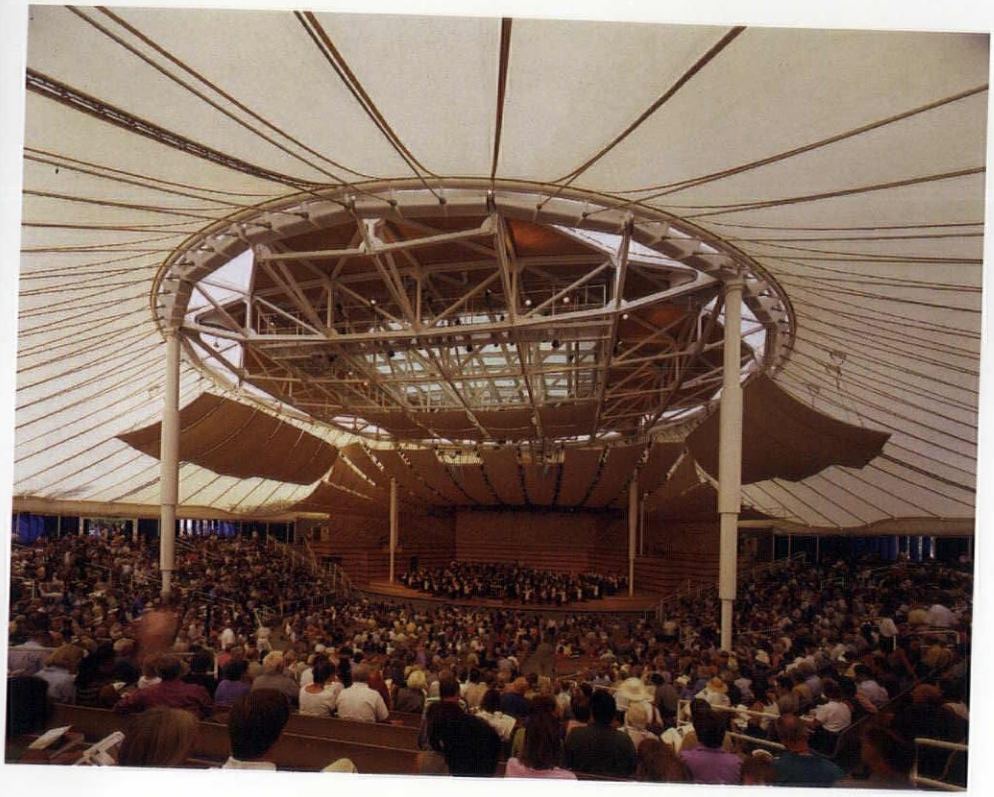
— Mickey Zeppelin
Developer, TAXI

LESSONS LEARNED

Harry Teague Architects started out building some of its own designs – embracing the design-build, master-builder concept. "Our projects were quite dramatic and successful in that way, and we were published early on," Teague said.

The Aspen Community School received international acclaim for its natural materials, solar energy and conservation of design, but it was the vision behind the project that speaks to the inspiration and creativity that has set the tone for Teague's career.

Though Teague is quick to point out that his firm is not design-build today, he said, "Some of the things we did in [the Woody Creek] project are some of the things we still do. We carefully thought about the nature and structure of the institution we were building for… and spent time thinking about how to nurture that structure."



Harry Teague Architects Landmark Projects

> **INSTITUTIONAL** Aspen Center for Physics, Aspen Community School, Anderson Ranch Arts Center (Snowmass Village), Benedict Music Tent (for the Aspen Music Festival and School), Bucksbaum Auditorium (Des Moines, Iowa), Carbondale Community School, Center for the Arts (Jackson, Wyo.), Colorado Mountain College—Aspen, El Jebel Fire Station, Harris Concert Hall (for the Aspen Music Festival and School), Millbrook Zoo (Millbrook, N.Y.)

> **AFFORDABLE/MULTIFAMILY HOUSING IN ASPEN** Benedict Commons, Burlingame Seasonal Housing, Marolt Housing

> **COMMERCIAL** Hotel Lenado (Aspen), Sardy House (addition/remodel, Aspen), TAXI (mixed-use project, under construction, Denver)

The school's design hinged on Teague's deep understanding of the central purpose of the project. The community school's vision relied on the interaction between older and younger students, with the more senior students serving as mentors.

"Harry spent a lot of time with each teacher, learning, analyzing what a day looked like for the teacher and the kids and made the building fit that use – which is a Harry characteristic," said Stranahan. Teague was "very keen on the idea of the kids' issues being primary. Thus, kid windows are their height and the doors [were designed] at both the teachers' and kids' heights," he said.

Teague organized the design around a central commons area that allows the students to interact naturally. "That's the specific lesson," said Teague. "The general lesson is this process of really researching and exploring the real nature of the client's needs."

A FATHER'S LEGACY

Teague emphasizes the importance of "considering the thing we're designing for very carefully." He acknowledges he has used this concept as the primary driving force behind all of his designs – from elementary schools to art centers to Nobel Prize-winning businesses.

Inspiration for what has become his characteristic design style came from his father, an industrial designer. The senior Teague approached each of his projects by closely examining the role each played. Teague explained that his father put cosmetic wrappings on standard projects, coming up with "brilliant innovations,

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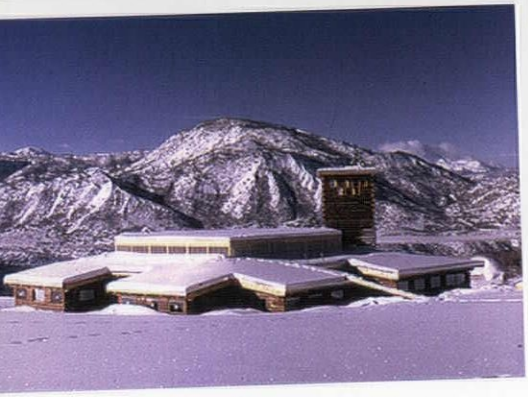
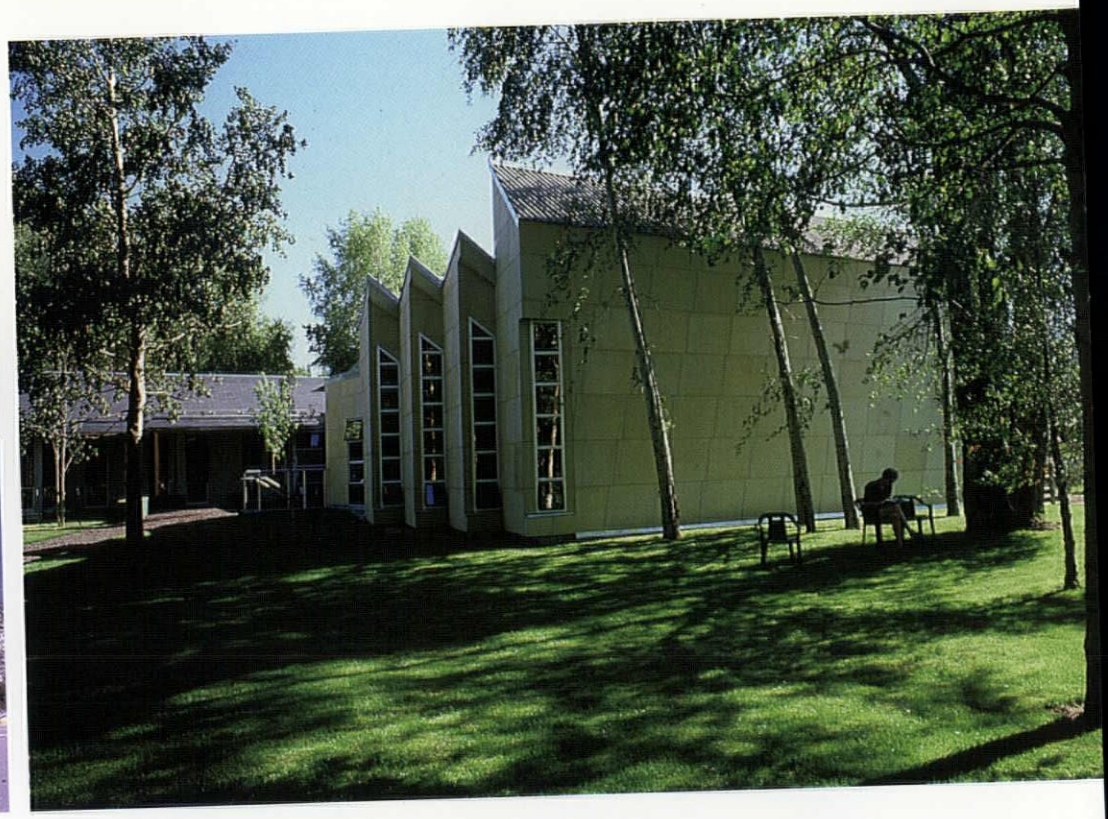




PREVIOUS LEFT Harry Teague in his Aspen studio **PREVIOUS RIGHT** Benedict Music Tent, primary home of the Aspen Music Festival and School. **ABOVE TOP LEFT** The Shiny Metal House in Carbondale is one of the numerous award-winning and internationally published residences designed by Harry Teague Architects. **BOTTOM LEFT** Teague's knack for researching and exploring the real nature of clients' needs took shape on his first project, the Aspen Community School in Woody Creek. **RIGHT** The architecture at Anderson Ranch – a nonprofit visual arts community – "supports a fluidness through the campus so that it's very easy to go from one studio to the next. Harry's sensitivity to this is one of his unique qualities," said Anderson Ranch Executive Director James Baker.

developing not just how a product looked, but shaping how it worked."

"This is what we're doing with our architecture," said Teague.

"Harry is a very lively and imaginative guy," confirmed Bill Frazer, vice president of the Aspen Center for Physics, a unique environment that brings theoretical physicists together from around the world to meet and interact in a way that is impossible for them to do in their own settings. The physicists "rely heavily on this random, chance interaction to come up with breakthroughs in physics," explained Teague, noting that the design of the building responds to the need for this interaction, the quest for a community relationship.

"Harry spent time learning how it worked," said Frazer, who was the project manager for the center during the design and construction phase. Teague absorbed the center's mission, acknowledged the physicists' need for office space, meeting rooms, chalkboards and nice views, and envisioned an administrative pod on one end, with a long building that diverts off into gathering spaces for informal discussions.

"If you were to come and walk through the place, you'd find a number of unique features that play into the design," said Frazer. "Harry noticed that we don't close our doors much, so he made pocket doors. And we do an awful lot of spontaneous work at blackboards, so he stuck them all over the place."

SENSE OF COMMUNITY

Harry Teague Architects is currently designing the campus for the Aspen Music Festival. Not surprisingly, Teague is quick to point out that the key to the design is understanding how the musicians interact.

"Harry's dedication to supporting and developing a sense of community is key to his projects," said James Baker, executive director of Anderson Ranch, an arts center in Snowmass serving a wide demography of artists from all ages and experiences. Teague has designed an average of one project a year at the ranch for the past two decades.

"I have heard him say he wants architecture to support a sense of community – a group of people with related intentions, concerns and passions in their life," he said. "The architecture at the ranch supports a fluidness through the campus so that it's

very easy to go from one studio to the next and creates a sense of community. [The design] supports the values of the organization. Harry's sensitivity to this is one of his unique qualities."

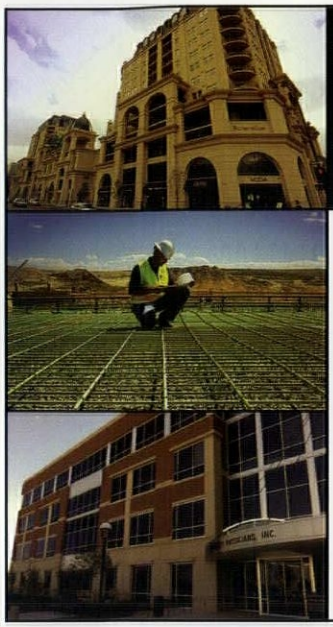
Teague has been the sole architect for Anderson Ranch, an evolving project for him, and an interesting challenge in that it isn't a fully conceived project. Each step suggests the next step, to a degree, Baker said. "It's a very organic process. Harry's temperament and architecture is a good fit for this."

At one point, Teague advised Baker of the need to differentiate the area of the campus where people sleep and live from the classroom area. "The board was very reluctant to do so," said Baker, but Teague managed to convince them, and staff retention improved. "This goes to his vision, persuasiveness and sensitivity to what was important to the campus," Baker said.

RESPONSIBLE DESIGN

Architects must "take a proactive approach to their community," said Teague. "This is happening a lot. In fact, a lot of the boards of our western towns now have architects on them. Our second responsibility is to the climate and to the larger picture. We've been very interested and tried very hard to do this but may have been too easy on our clients. We need to be leaders in this area. There is a ton of work to be done here. It's exciting and it's the right thing to do."

Teague wants to incorporate even more environmentally conscious concepts into the design. "If we use our talent to be captivating, then others will follow, he said. "I think a lot of architecture firms find a groove and then refine it. They find something they do very well and then get recognition for it. Then they refine the project and do it over and over again. I think what we bring to a project is a fresh approach. This doesn't mean we never repeat — we do, and we love it. We are also very interested in pursuing this variety of work and continuing our role of experimentation in architecture as well – branching out in materials and design. The most consistent thing is our process – one that allows for development and expansion.... We are continuing to experiment and be creative with the technical aspects of architecture."



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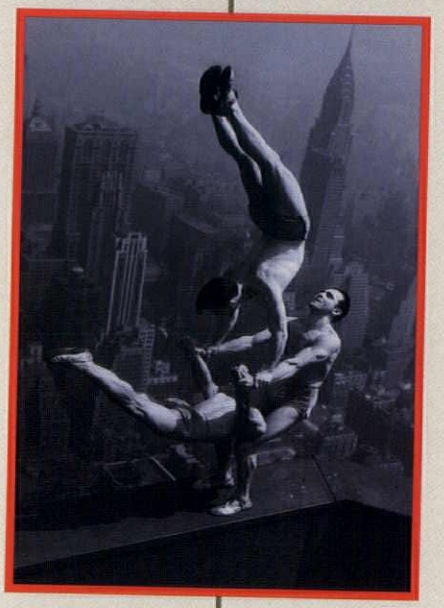

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BLACK BEAR TOWNHOMES

BAUEN GROUP LLC

LOCATION Tacoma Village at Durango Mountain Resort, Durango
OWNER Merritt-Tacoma LLC
SCOPE Five 1,600-sq-ft units
COST Withheld
START May 2006
COMPLETION Dec. 2006

The Black Bear Townhomes are the result of a team design effort to create unique, timeless architecture that pays attention to and recognizes its role in context with its natural surroundings. The project has been designed to be consistent with the vision and the future development of Tacoma Village at Durango Mountain Resort.

The surrounding mountains, forms realized in the landscape, historical mining structures and indigenous natural materials served as the design palette. An intense, creative effort has been made to design the project in context with the majestic natural surroundings so that the Black Bear Townhomes will be anchored by the beauty and magic of place.

ON THE BOARDS SUBMISSIONS

For projects that are unbuilt and/or under construction, please submit the following:

- Project description (limit: 250 words)
- 1 rendering or elevation (JPG 5 x 7 in size; 300 dpi resolution)
- Photo or rendering credit (individual and/or firm name)
- Project Location
- Owner
- Project Scope (size, in sq ft)
- Project Cost (if not confidential)
- Start Date (design & construction)
- Anticipated Completion Date

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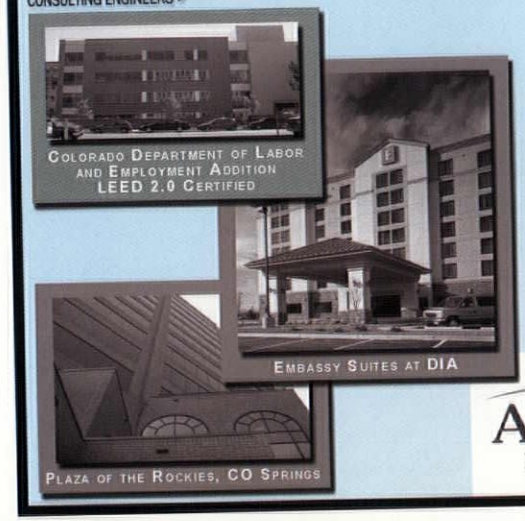

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JACUZZI FAMILY VINEYARDS WINERY
SEAN GARRETT ARCHITECTURE LLC

Located in the Carneros District of Sonoma County, California, the new Jacuzzi Family Vineyards winery will house wine-making and olive oil production facilities in a new, two-story structure. An existing wine label available through the neighboring Cline Cellars winery, Jacuzzi specializes in ultra-premium Italian-style wines that honor the Cline Family heritage.

That theme is carried forward in the design of the new winery, which recalls the vernacular architecture of the Jacuzzi family's former home in Udine, Italy, and borrows heavily from precedents established by medieval monasteries.

Achieving an immediate sense of permanence and history, the new winery will be a complex of smaller stone and stucco-clad structures organized around a central courtyard. Traditional architectural details and natural materials will add to the visitor's sense that the buildings pre-date their actual construction. The manipulation of the massing of the overall structure, the collision of varying roof forms, and the subtle changing of architectural detailing will add to the perception that the building complex was created by different hands over a long period of time.

The building program also includes public tasting and retail sales areas, VIP tasting rooms, corporate offices, wine storage and shipping areas, and a commercial kitchen. The vertical thrust of the stair tower contrasts the horizontality of the surrounding vineyards and provides an overlook of wetlands draining toward the San Pablo Bay and views to distant mountain ranges.

LOCATION Sonoma County, California
OWNER Fred & Nancy Cline
SCOPE 18,000 sq ft
COST Withheld
START Spring 2005
COMPLETION Summer 2006

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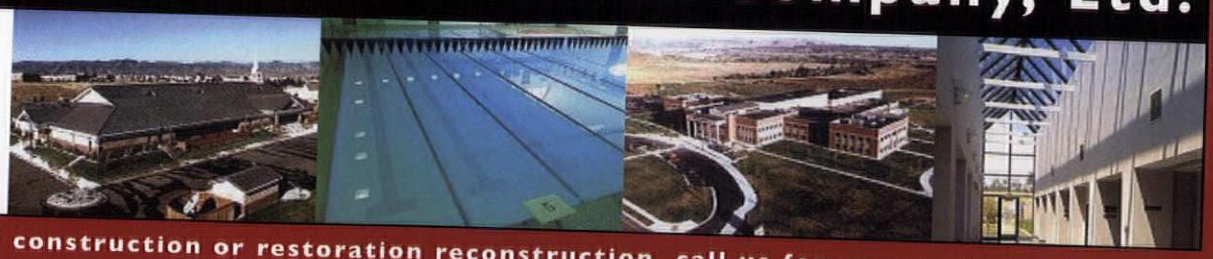

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> LOOKING AHEAD

GOVERNMENT AFFAIRS COMMITTEE The AIA Colorado Government Affairs Committee has been intently focused on successfully navigating the Sunset Review process for the architect-licensing statute. Legislation for the bill was introduced in the House Business Affairs and Labor Committee in January, and the entire process of hearings and consideration in both the House and Senate could be completed in the first quarter of the year. The GAC will be monitoring other legislative proposals as they arise and making recommendations to the AIA Colorado Board of Directors when it is important to take a position. Other 2006 GAC activities include taking an active role with the AIA National State Government Network, helping with the **FEBRUARY 22** Legislative Day on the Hill, communicating to AIA members the significance of community and government involvement and continuing to build on the relationship with legislators and allied organizations that members have worked so hard on this year.

2006 is also an election year. GAC will work closely with AIA Colorado's lobbyist, Jerry Johnson, Hon. AIA, to identify candidates and incumbent legislators who are friends of architecture and support them during their campaigns.

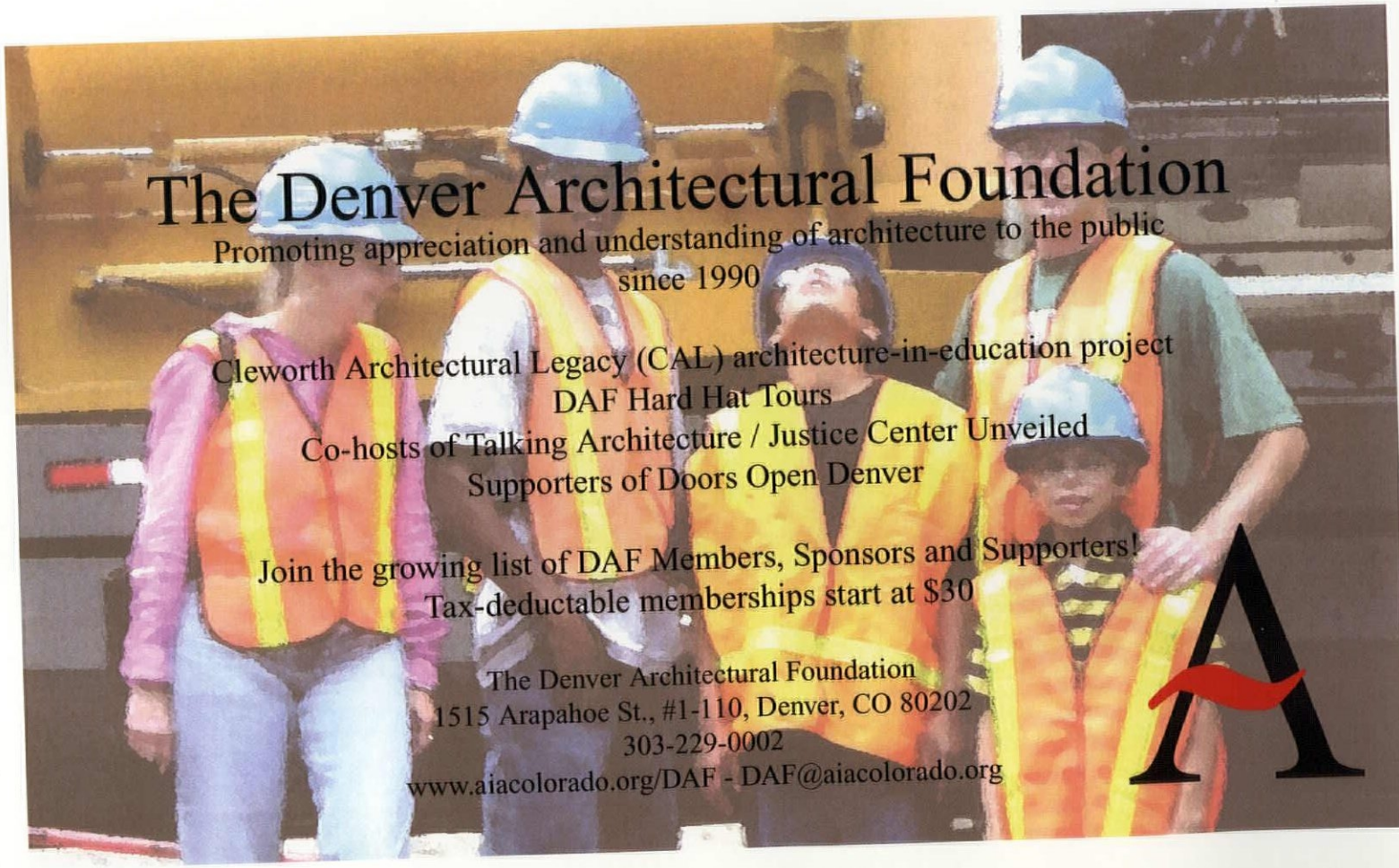
ARE REVIEW AIA Denver's monthly ARE Review Sessions will begin in March with the Site Planning Review Session. All of the sessions will be held at the University of Colorado at Denver. Visit the Web site calendar at www.aiacolorado.org for dates, times and registration forms for all sessions.

ARCHITECTURE WEEK AIA Colorado Architecture Week will take place **APRIL 21–28.** In addition to hosting a series of lectures and programs, Architecture Week activities will include the AIA Colorado Young Architects' Awards Gala on APRIL 21 at the Ellie Caulkins Opera House; the AIA Denver Urban Design Committee Box City exhibit on **APRIL 22;** AIA Denver's Outside the Box Exhibit and the City and County of Denver's 2nd annual Doors Open Denver **APRIL 22-23.**

2006 DESIGN CONFERENCE The 2006 AIA Colorado Design Conference and Communications Symposium will take place **NOVEMBER 2-4** at The Vail Cascade Resort and Spa.

REMEMBERING RUDI FISHER Longtime AIA member and Vail resident Bruce Rudi Fisher of Rudi Fisher Architects passed away on December 15, 2005 at the Vail Valley Medical Center. He was 59. In lieu of flowers, the family requests that donations be made to the Rudi Fisher Memorial Fund at the First Bank of Avon, P.O. Box 5270, Avon, CO 81620 to be used for a University of Colorado architecture scholarship.

For more information about upcoming events and a complete list of all AIA events, visit the Web site calendar link at www.aiacolorado.org.



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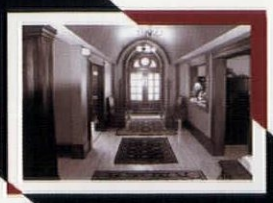

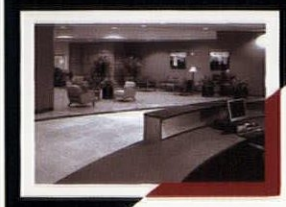

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CONTINUING EDUCATION AIA

REDEVELOPING COLORADO

> BY CHERI GEROU, AIA
2006 AIA COLORADO PRESIDENT

Redevelopment is the theme of AIA Colorado this year. It covers a wide range of opportunities for discussion and topics — redevelopment of natural surroundings, our communities, our practices and our profession. In a period of accelerating change, if we aren't concerned with redevelopment, we're going to be left out, or worse – replaced.

Growing up in a ranching family in Wyoming afforded certain special opportunities. I was able to work with my grandfather as my schoolwork and schedule of chores allowed. Spending the day with him would always include his recounting of the changes he had witnessed in his lifetime.

Born in 1895, he was raised in Colorado until the age of 15 when he left home to work as a ranchhand in Wyoming. He eventually homesteaded ranch land, married and raised a family while building a successful cattle ranch. He was part of the last great western migration in settling the West. He had served in the Great War (World War I) and witnessed the advent of electricity, the radio, telephone, elevator, airplane, television, computer and landing a man on the moon.

"In a period of accelerating change, if we aren't concerned with redevelopment, we're going to be left out, or worse - replaced."

My grandfather's generation was largely responsible for the development of Colorado and the western mountain region. They transformed their world at a pace not seen prior to their time – and we continue to accelerate that pace.

The development of our predecessors is all around us – some well done, some not. Our ancestors have left us not only with physical reminders of their visions but also lessons to be learned. The redevelopment of our world has gone on since the beginning of civilization. Europe has long been learning from its past, culling the worst and replacing the less successful. Humanity's constant process of redevelopment can be seen as building blocks in the edifice of civilization.

Many areas of Colorado are currently going through this redevelopment process. Our communities and neighborhoods, streets and highways, homes and businesses are continually being reinvented, replaced and redeveloped.

Redevelopment can be seen not only in our physical surroundings but in our profession as well. Today's practice would be unrecognizable to the founding members of AIA 150 years ago – but in many ways it hasn't changed. It is still based on creativity, problem solving and the exploration of our relationship to our environment, utilizing changing technologies, reflecting social structures and responding to economic realities.

Redevelopment, in all aspects, can only be successful if we have an understanding of the original development. What value have we given up and lost through our redevelopment? Can that value be regained through further redevelopment? 2006 will be a year of exploration and opportunity; I look forward to serving as your president and exploring new ways to redevelop Colorado, our practice and our profession.

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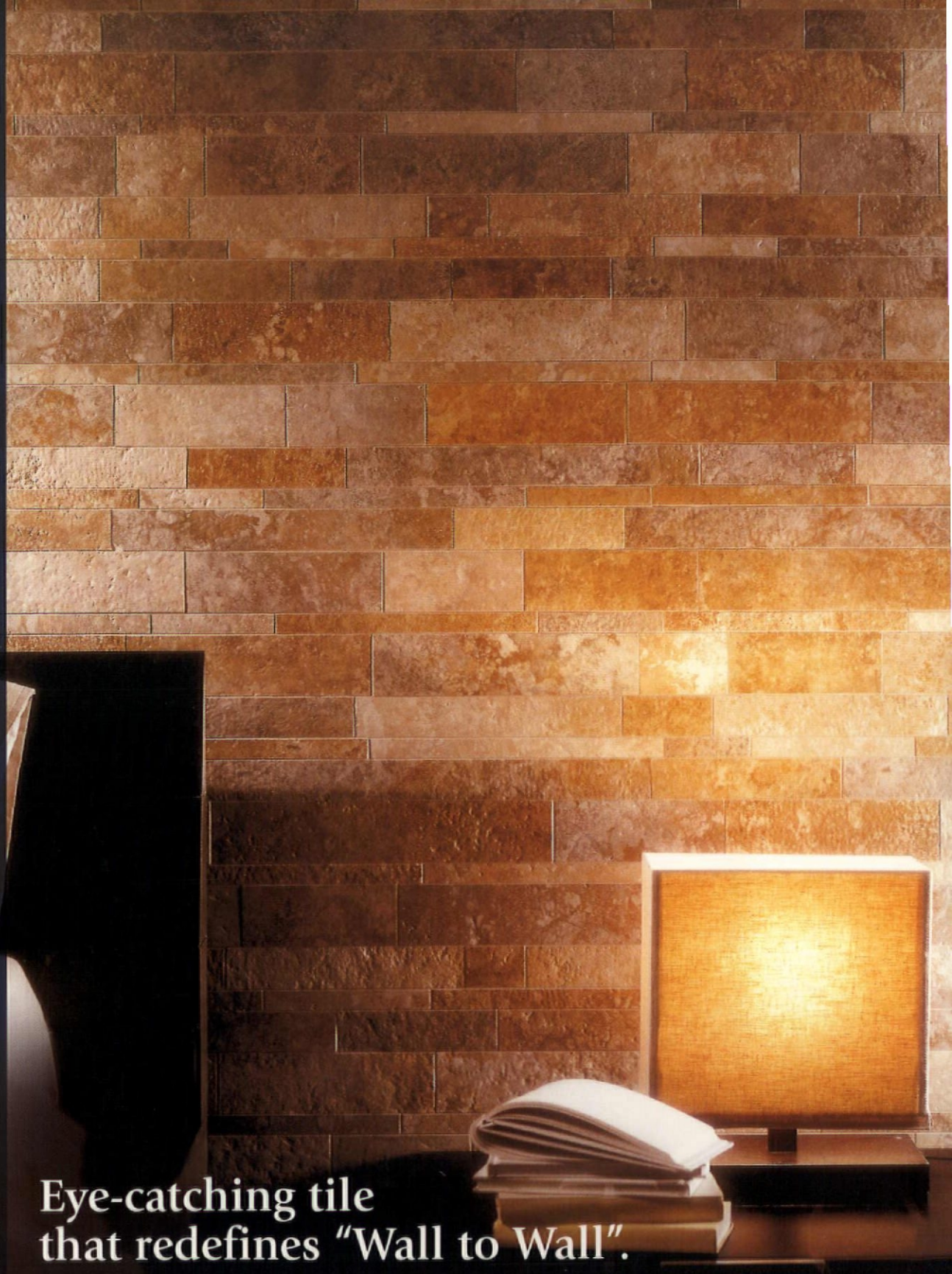

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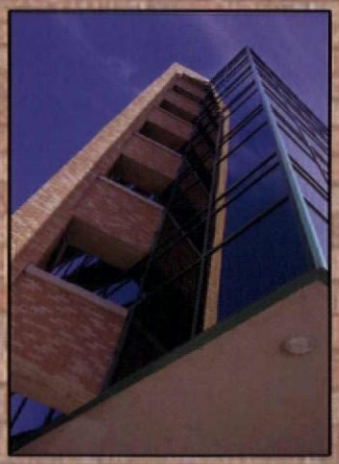
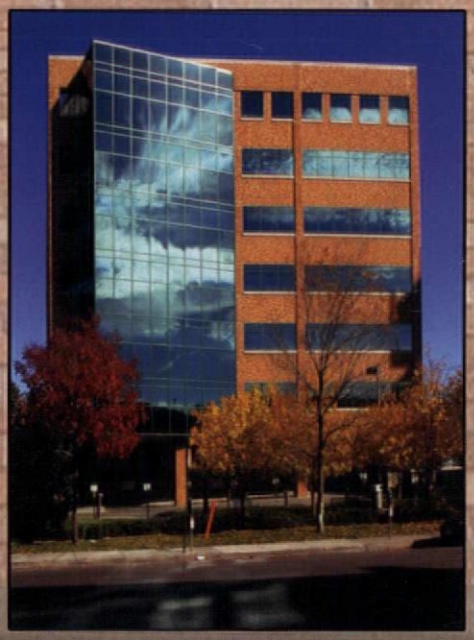


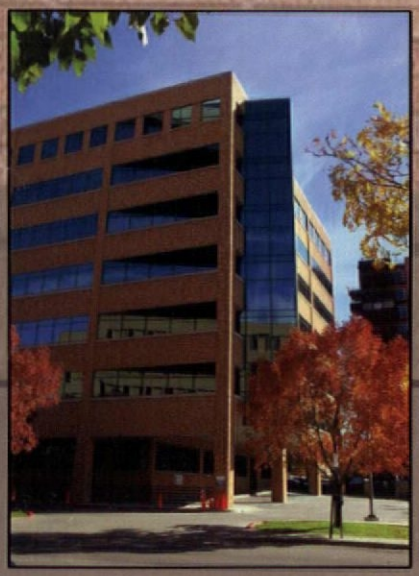


Owner: Rose Medical Center

Architect: Davis Partnership Architects

Engineer: Structural Consultants

Contractor: Gerald H. Phipps Inc.



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